

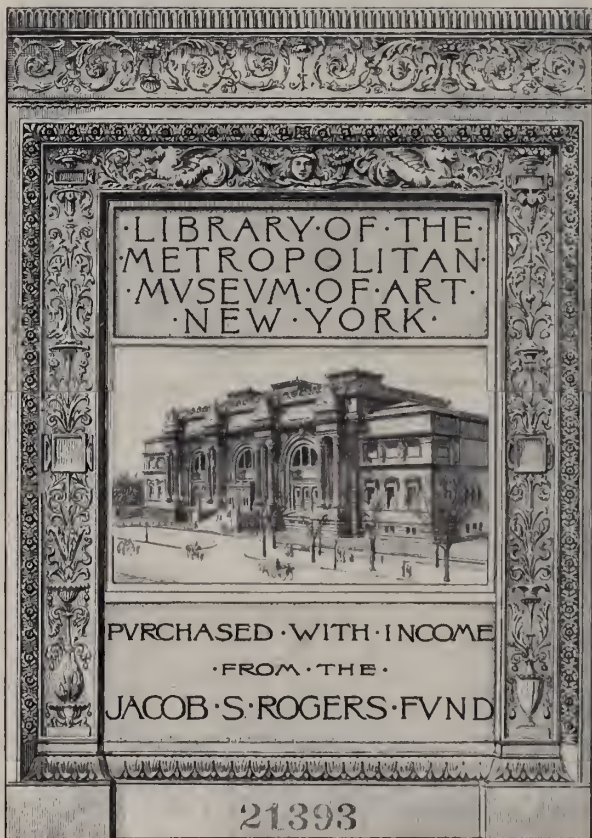
THE METROPOLITAN MUSEUM OF ART



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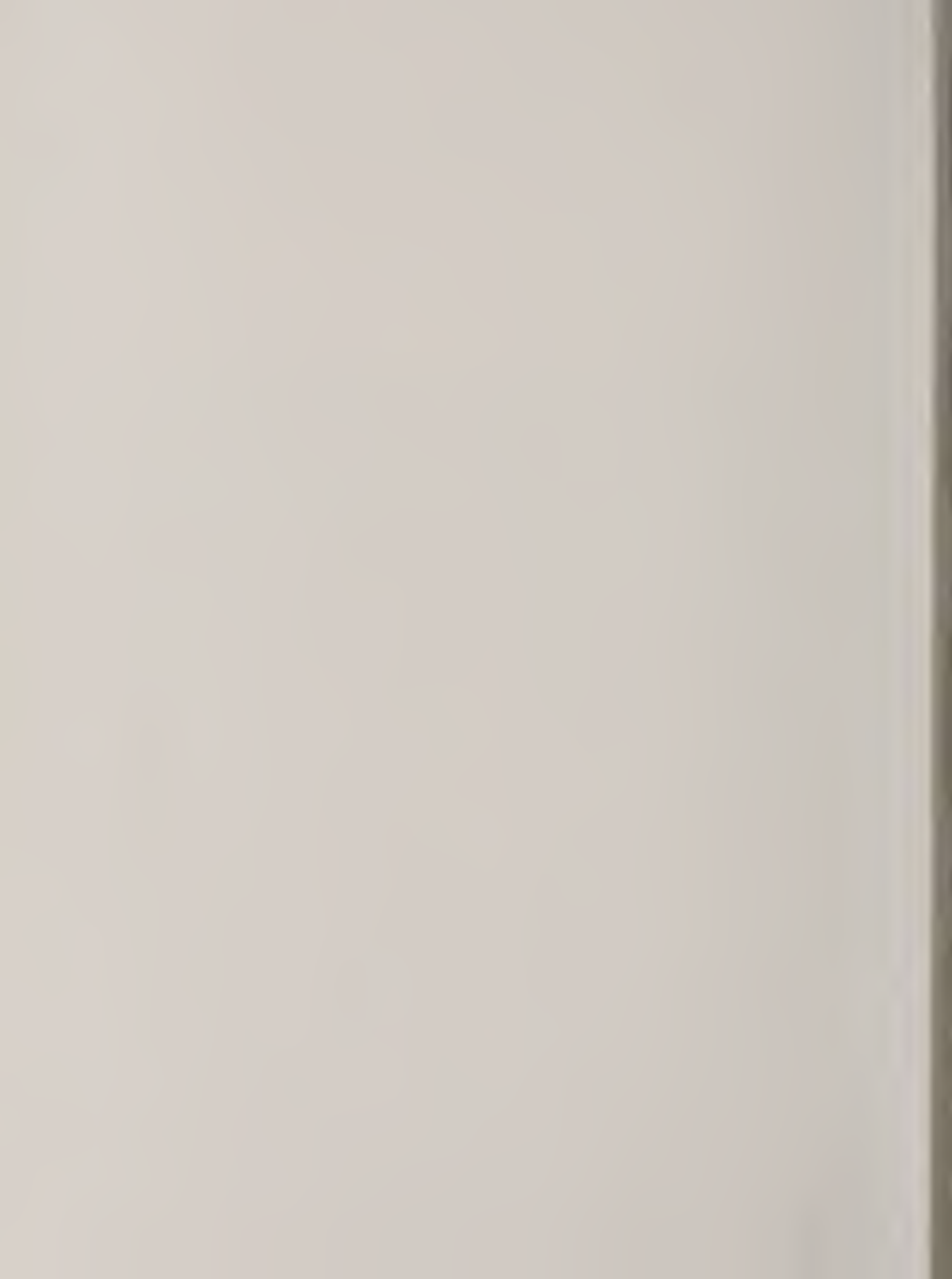
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ON FREE VIEW
FROM FRIDAY, MARCH 24TH, 1911, UNTIL THE
DAY OF SALE, INCLUSIVE

THE JOHN LA FARGE
COLLECTION

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF THE EXECUTRIX

ON THE AFTERNOONS OF MARCH 29TH AND 30TH
AT 2.30 O'CLOCK

AND EVENINGS OF MARCH 29TH, 30TH AND 31ST
AT 8.15 O'CLOCK

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

58

CATALOGUE
OF THE
ART PROPERTY
AND
OTHER OBJECTS

BELONGING TO THE ESTATE
OF THE LATE

JOHN LA FARGE, N. A.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF

MISS GRACE EDITH BARNES, EXECUTRIX

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY, OF

THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK

1911

Press of THE LENT & GRAFF COMPANY
137-139 East 25th Street, New York.

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

PREFATORY NOTICE

ESTATE OF JOHN LA FARGE
51 WEST 10TH STREET
NEW YORK

March 14th, 1911.

THE AMERICAN ART ASSOCIATION,

Dear Sirs: I have to thank several collaborators for aid given in the compilation of this catalogue. Mr. Okakura, the distinguished Orientalist, has catalogued the Eastern paintings and the Kakemono; the other objects in this part of the collection have been catalogued by Mr. Takayanagi and Mr. Awoki. The entries relating to textiles and rugs have been drawn up by Mr. John Getz. The etchings, engravings and lithographs have been catalogued by Mr. Fitz Roy Carrington of Messrs. Keppel & Co.

With Mr. LaFarge's own paintings, watercolors and drawings, and with his works in glass, I have been made intimately acquainted through constant association with them in the studio and work shop for the last ten years. In cataloguing them I have made use of information received direct from Mr. LaFarge, as well as of documents left by him in my hands. Works herein catalogued as by John LaFarge are absolutely as thus designated and are not by his assistants.

Yours very truly,

GRACE EDITH BARNES,
Executrix.

CATALOGUE

FIRST AFTERNOON'S SALE

WEDNESDAY, MARCH 29TH, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

MISCELLANEOUS JAPANESE AND CHINESE OBJECTS

1—FOUR NETSUKES

W. H. Perkins

22.00 In ivory, carved wood and lacquer. Figures and masks.

2—SPECIMEN SMALL OBJECTS

Mrs. George L. Harris

12.50 Pair of kakemono weights, a comb, jade ornaments, two carved stone seals.

3—SWORD ORNAMENTS (SET OF TWO)

A. Stinner

7.00 Flowers in gold inlay on a shakudo ground.
Signed Nagatake and Kiosai.

4—SWORD ORNAMENTS (SET OF TWO)

Mrs. Cooper Harris

22.00 Elaborately chiselled figures in gold and shakudo inlay.

5—SET OF SWORD MOUNTS

B. Steiner

7.50 Japanese menuki; decoration in gold, silver and shakudo. Presented to Mr. LaFarge by Hitachiyama, a champion wrestler of Japan.

6—SWORD GUARD

Mrs. Payne Whitney

4.00 Bronze with raised leaf decoration.

7—SWORD GUARD

F. W. Kaldenberg

3.00 Iron; centipede design.

8—SWORD GUARD

" " "

Iron; maple leaves inlaid. Signed Kadjuhide.

9—SWORD GUARD

20.00 Iron, with decoration of chrysanthemums in bronze and other metals.

10—SWORD GUARD

B. Mansfield

30.00 Old iron; inscription in silver. Ken (sword) and toku (virtue) made at the request of Itakura, the Lord of Boshu, by Umetada Shigeyoshi, Eighteenth Century. Has lacquer and leather cases. (A rare and important example.)

*M.M.A.
36.120.124*

11—IRON SWORD GUARD

" "

11.00 Decoration in lacquer and bronze. Signed Idsumino Kami Yoshiro.

12—BAMBOO PIPE CASE

Mrs. George L. Stein

8.00 Incrusted decoration of kingfisher. By Ikko, signed.

13—BAMBOO PIPE CASE

Brooklyn Inst. Museum

Incrusted decoration of bird perching on chestnut tree.

3.00

By Ikko, signed.

14—PIPE CASE

H. Oshima

Shark skin covered; cranes inlaid in ivory, mother-of-pearl and metals.

25.00

By Ikko, signed.

15—BAMBOO PIPE CASE

B. Isterer

Decoration of "No" dancer in ivory incrustation.

12.50

By Ikko, signed.

16—TOBACCO BOX

Mrs. Cooper Bewitt

In the shape of the Japanese measure called "masu," with fruits and nuts inlaid.

4.00

17—SMALL TOBACCO BOX

Mrs. Payne Whitney

Kiri wood, decorated with the egg-plant and insect life.

3.00

18—INRO

Edward Kalish

Five sections; gold lacquer, with roosters inlaid in tortoise shell, ivory, etc. Nashiji inside.

13.00

19—INRO

H. Oshima

Four sections; brown lacquer in the form of an inkstick, with butterflies and inscriptions in relief.

32.00

By Ritsuo. Signed Kwan.

20—INRO

Mrs. Joseph Wound

Four sections; inlaid with butterflies in mother-of-pearl and lacquered.

10.00

- 21—STATUETTE OF KWANNON *Mrs. C. Jones*
 12.50 Porcelain in green glaze.
- 22—SMALL HANGING VASE *S. P. Avery*
 9.00 Old Seto pottery; brown glaze.
- 23—MISHIMA POTTERY TRAY *N. B. Perkins*
 5.00 Small floral medallions, etc.
- 24—PORCELAIN MASK *S. P. Avery*
 7.50 Face of a demon.
- 25—PORCELAIN BOWL WITH LACQUER COVER *Prof. E. S. Moore*
 8.00 Hirado ware. Pine trees in blue.
- 26—SATSUMA INCENSE BURNER *N. B. Perkins*
 20.00 Scrolls of peony flowers in colors.
- 27—FIGURE OF AN OLD MAN *Edw. B. Child*
 4.00 Bizen pottery.
- 28—PORCELAIN FIGURE *Mrs. Cooper Hewitt*
 17.50 Daruma in green glaze.
- 29—RAKU POTTERY VASE *N. B. Perkins*
 20.00 Bamboo design; bamboo decoration.
- 30—HANGING VASE *Mrs. Geo. L. Harris*
 7.50 Old Korean pottery; dragon and clouds in relief.
- 31—VASE FOR ARTISTS' BRUSHES *Mrs. J. A. Vanderpo*
 7.00 Ivory-white pottery.

32—POTTERY TRAY

2.00 Oribe ware, with a section decorated with flowers in green glaze.

Mrs. Geo. L. Hume

33—POTTERY DISH

W. H. Perkins

12.00 Oribe ware; green glaze with a flower decoration.

34—POTTERY PLATE

" " "

5.00 Engraved floral decoration in yellow glaze.

35—CANDLESTICK

Mrs. F. L. Kellogg

17.00 Old Banko ware, of dull green glaze on the terracotta pottery. Date about 1800.

Height, 14 inches.

36—IMARI PORCELAIN LANTERN

G. B. Tapp

17.00 Open-work doors and blue decoration.

37—BRONZE MEDAL

Mrs. J. L. Liden

1.00 Of the Tokio Industrial Exhibition, dated 14th year of Meiji (1882).

38—BRONZE TOAD

Mr. L. L. Liden

22.00 Presented to Mr. LaFarge by Mr. Bartlett, New York.

39—SMALL BRONZE FIGURE

Mrs. C. G. Gurdji

27.00 Set on a bronze stand.

40—ANTIQUE JAPANESE BRONZE WATER-HOLDER

G. Gurdji

5.00 Phoenix in relief casting.

41—SMALL DESK SCREEN

W. H. Perkins

8.00 Japanese gilt bronze; bamboo and sparrows in transparent enamels.

- F. C. Hatcher*
- 42—SPECIMENS OF CLOISSONNÉ ENAMELS
 20.00 Thirty-three large, twenty medium and two round pieces.
- N. H. Perkins*
- 43—METAL HANGINGS
 6.00 With cloissonné enamel decorations.
- Edward Kaku*
- 44—GILT BRONZE VASE
 10.00 Cylindrical, with ring handles and an enameled leaf decoration.
- R. W. de Forest*
- 45—TEA CADDY
 20.00 Old pewter with a fine patina.
- Prof. E. S. Morse*
- 46—IRON CANDLESTICK
 12.00 Antique Japanese; open-work decoration.
Height, 18 inches.
- R. W. de Forest*
- 47—BRONZE CANDLESTICK
 32.00 Antique Japanese; open-work design.
Height, 21 inches.
- Mrs. R. P. Sco*
- 48—HANGING BRONZE LANTERN
 25.00 Open-work decoration.
- F. C. Hatcher*
- 49—PAIR OF BRONZE TEMPLE LANTERNS
 25.00 Ornamented with pendants.
- H. Oshiro*
- 50—CHINESE INK STONE
 25.00 With two lacquer covers. Incrusted decorations of peach trees, bamboo and deer in jade, malachite, coral and mother-of-pearl.
- N. H. Perkins*
- 51—IMITATION JADE BRACELET
 3.00 Green in color.

52—GLASS BOWL

Mrs. Kane

72.00 Presented to Mr. LaFarge by Prof. Ernest F. Fenollosa.

53—CRYSTAL VASE WITH TEAK STAND

Mrs. Agnes Carpenter

70.00 Elaborate carved ornamentation.

54—IVORY VASE WITH TEAK STAND

F. N. Kaldenberg

17.00 Gold lacquer decoration of peonies and peacock.

55—PORCELAIN SPOON

Mrs. Cadwalader Jones

2.00 Old Chinese blue and white.

56—TWO PORCELAIN BOWLS

Mrs. Joseph Ward

20.00 Chinese; coral-red glaze. Ch'ien-lung (1736-1795).

57—SMALL DESK SCREEN

Mrs. Graham

37.00 Ming porcelain; figures and inscriptions on both sides; teak frame.

58—PORCELAIN FIGURE

Mrs. Geo. L. Harris

7.00 Old Chinese.

59—BOTTLE-SHAPED VASE

Yamanaka Co.

180.00 Early Ming; raised and carved decoration with archaic patterns in deep blue and green.

60—PAIR OF JARS

Mrs. Payne Whitney

40.00 Chinese pottery bearing characters expressing wishes of longevity and good fortune.

61—PAIR OF HANGING VASES

S. P. Avery

38.00 Chinese; lotus flowers in pink and green. Ch'ien-lung (1736-1795).

62—CHINESE POTTERY VASE *T. B. Clarke*
37.50 Chinese characters, meaning "longevity and good
luck," adorn the sides in purple and blue.

63—HANGING VASE *S. D. Avery*
17.50 Chinese porcelain; raised dragon decoration on
a blue background.

64—CHINESE PORCELAIN JAR *W. B. Perkins*
6.00 Leaf decoration in light blue.

65—UMBRELLA STAND *J. C. Van Dyck*
6.00 Blue and white porcelain.

JAPANESE AND CHINESE OBJECTS IN
LACQUER AND CARVED AND PAINTED
WOOD

66—CHINESE WRITING BRUSH WITH CAP *B. Lloyd*
17.50 Cinnabar lacquer; figures and clouds carved and
lacquered. Ch'ien-lung (1736-1795).

67—TEMPLE DRUMSTICK *Prof. E. L. Moore*
3.00 Brass mounting, lacquered.

68—ANTIQUE DRUMSTICK
5.00 Crest of Tomoye in gold lacquer.

69—SMALL TRAY *Muri Graham*
40.00 Inlaid decoration of Chinese figures and land-
scape.

5-00-70 A. - Dick - Mrs. W. Murray Crane

70—ROUND BOWL WITH COVER

G. C. Sanlych

5-00 With lacquer decoration.

71—LACQUER BOWL

N. H. Perkins

5-00 With a decoration of flowers.

72—SECTIONAL BOX

" "

13-00 Lacquer with inlaid decoration.

73—LACQUER BOX

Mrs Geo. L. Henrie

8-00 Inlaid decoration.

74—TWO CAKE TRAYS

N. H. Perkins

6-00 Black lacquer with gold lacquer decoration.

75—TRAY

St. K. Murphy

4-00 Natural wood with gold lacquer decoration inside.

76—TWO WINE HOLDERS

L. J. Mather

3-00 Natural gourd.

77—BAMBOO BASKET VASE

Mrs. C. A. Vanderpool

8-00

78—BAMBOO BASKET VASE

C. B. Boyd

4-00

79—BAMBOO BASKET

N. H. Perkins

8-00

80—DESPATCH BOX

A. F. Gaccasi

11-00 Bamboo basket with wood cover.

81—THREE CASES (THREE SIZES)

C. B. F. alle

13-00 Made of old silk fabrics.

- 82—Box *H. H. Murphy*
 13.00 Decorated; cloth lining inside.
 Height, 5 inches; length, 6 inches; width, 5 inches.
- 83—BUDDHIST SCROLL BOX *K. Oschina*
 10.00 Brass mounting, ornamented.
- 84—NEST OF ROUND BOXES *H. H. Murphy*
 6.00 Natural wood. Four in the set.
- 85—TEA CADDY *Mrs. W. Graham*
 5.00 Gold lacquer; chrysanthemum decoration; nashiji inside.
- 86—WRITING CASE *A. F. Jaccacci*
 12.00 Japanese wakasa lacquer.
- 87—WORK BOX *H. H. Murphy*
 1.00 Japanese Keyaki wood, decorated.
- 88—THREE SHARK SKIN COVERED CASES *Prof. C. S. Moore*
 10.00 With silver mountings and in green color, polished.
- 89—CARVED MASK *Brooklyn Inst. Museum*
 9.00 Gold lacquer decoration.
- 90—ANTIQUE MASK *E. B. Child*
 9.00 A "tengu."
- 91—ANTIQUE MASK *Brooklyn Inst. Museum*
 10.00 A "tengu."

92—ANTIQUE MASK

6 00 For "No" dance, Seventeenth Century.

Brooklyn Inst. Museum

93—ANTIQUE MASK

9 00 Used for "No" dance, Seventeenth Century.

94—TEAKWOOD TRAY

15 00 Landscape and figure decoration.

Mrs. Graham

95—GOLD LACQUER STAND

10 00 Decorated.

Mrs. Geo. L. Berni

96—BUDDHIST SCROLL CASE

12 00 Black lacquer; decorated.

Brooklyn Inst. Museum

97—LACQUER BOX

6 00 In two sections.

Length, 9 inches; width, 5 inches; height, 5 inches.

C. H. Murphy

98—WINE HOLDER

14 00 Nashiji lacquer, decorated with crests of the Tokugawa family.

Brooklyn Inst. Museum

99—LACQUER CABINET

55 00 Gold fret pattern.

100—BRUSH STAND

32 50 Shitan wood, with inlaid figures in mother-of-pearl and jade.

H. Oshima

101—LACQUER BOX IN THREE SECTIONS

12 50 Floral patterns in mother-of-pearl inlay.

Mrs. Payne Whitney

- 102—CINNABAR LACQUER TRAY *Mrs. Geo. L. Harris*
 12.50 Early Ming; oblong, with a decoration of the
 Phoenix and clouds.
- 103—ARTIST'S LACQUER BOX *Mrs. Payne Whitney*
 3.00 Old Chinese; birds and flowers in mother-of-pearl
 inlay.
- 104—BLACK LACQUER BOX *Mrs. Cooper Hewitt*
 30.00 Tray inside; landscape and Chinese temples in-
 laid in mother-of-pearl.
- 105—PAIR OF LACQUER VASES *M. H. Perkins*
 60.00 Decoration of clouds, fishes, and floral patterns in
 mother-of-pearl inlay.
- 106—LACQUER CABINET *J. B. Mc Keever*
 75.00 Gold fret pattern.
- 107—ANTIQUE KIRI WOOD VASE *T. C. Osborn*
 11.00 Japanese; incrusting snail decoration.
- 108—LACQUER CABINET *J. B. Mc Keever*
 90.00 Gold fret pattern.
- 109—CASE FOR JAPANESE MIRROR *B. H. N. Int. Museum*
 42.50 Nashiji lacquer, decorated with flowers inlaid in
 coral and ivory. Work of Koami. Early Eight-
 eenth Century.
- 110—TEAKWOOD TRAY *Mrs. Graham*
 22.50 Inlaid figures and landscapes.

111—LARGE LACQUER TRAY

7.50 With decoration in the Korin style. Mrs. Glendennia

112—TWO BOXES

45.00 Leather covered; scrolls of leaves in gold and red lacquer. Mrs. Cooper Hewitt

Height, $4\frac{1}{2}$ inches; length, 16 inches; width, 10 inches.

113—LEATHER-COVERED BOX

17.50 Decorated with a Chinese design. Mrs. R. P. Scott

Length, 20 inches; width, 14 inches; height, 5 inches.

114—STATUE

7.00 Carved wood Kwannon sitting on a rock. See 146A

115—STATUETTE

7.00 Carved wood Kwannon sitting on a rock. E. B. Child

116—STATUETTE

11.00 White-robed Kwannon. Prof. E. S. Morse

117—STATUETTE OF A "NO" DANCER

8.00 Lacquer decoration. Mrs. Geo. L. Harris

118—WOOD CARVING

10.00 Figure of the god of Longevity, with a brush in his hand. Mr. H. Perberris

119—FIGURE OF A JAPANESE DEITY

11.00 Ornamented and inlaid with various precious stones. B'oklyn Inst. Museum

120—WOOD CARVING

15.00 Statuette of Fudo placed on a stand. R. B. Patterson

Mrs. Cooper Hewitt
121—FIGURE OF KWANNON IN WOOD CARVING
32.⁰⁰ Seated; lacquer decoration.

Mrs. Graham
122—WOOD CARVING
17.⁵⁰ Statuette of a demon-queller.

Mrs. E. G. Radeke
123—STATUETTE OF BISHAMONTEN
60.⁰⁰ Standing, dressed in full costume; carved and painted with utmost care in various pigments. The work is full of spirit and expression. Date, about the Sixteenth Century.

Henry W. Lamer
124—JAPANESE BOW
6.⁰⁰ Red lacquer decoration, wound with rattan.

W. Mc Kelvey
125—NOBLEMAN'S TRAVELLING HAT
10.⁰⁰ Red and gold lacquer with a small gold pattern. Tokugawa period.

R. H. Patterson
126—LARGE LACQUER BOWL
55.⁰⁰ Decoration of summer residences near a lake, with figures. The entire design is inlaid with mother-of-pearl in most brilliant color. The conventional waves especially are beautifully executed. Very fine specimen of the Ming period, about 1450.

Diameter, 22 inches.

Ellis Ingraham
127—WOOD CARVING
3.⁰⁰ Elephant head, from a temple decoration.

R. H. Patterson
128—LARGE TEMPLE DRUM
With lacquer decoration.
25.⁰⁰

129—WOOD CARVING

12.00 Part of a carved panel.

Mrs Geo L. Heine

130—PANEL

20.00 Carving of chrysanthemum.

" " " "

131—TWO PANELS

15.00 Gold lacquer decoration.

H. W. Lanner

132—FOUR LACQUER DOORS

240.00 Dragons, inlaid in mother-of-pearl and silver.
Chinese. Chou Dynasty. Very interesting.

H. W. Lanner

133—BOOKCASE

185.00 Used in the temple for prayer books. Decoration of a bronze jar, incense burners, a firebox, etc., inlaid with mother-of-pearl, potteries and metal. The entire background is finished with dull silver and has been toned down by age and incense smoke. The inside is separated into sections and finished in black lacquer.
A most wonderful specimen of the artist Ritsuo. Signed.

Geo E. Lerner

134—LACQUER RAMMA

25.00 Gold lacquer decoration.

H. W. Lanner

135—RAMMA

12.50 Gold lacquer decoration.

Mrs Geo L. Heine

136—RAMMA

7.50 Gold and colored decoration.

H. W. Lanner

20.00-135-A Canopy -oklyn Inst. Museum

137—TEAKWOOD PANEL

Geo. E. Cruise

30.⁰⁰ Carved in high relief with a design of a dragon ascending from the water, while a second dragon remains stationary at the bottom. Beautiful tone and color produced by age. Date, about 1700.

Height, 49 inches; width, 29 inches.

138—TRAVELLING CHEST

Mrs. R. P. Kott

30.⁰⁰ Black lacquer, decorated with a crest design.

139—KOTO

Boklyn Inst. Museum

20.⁰⁰ A musical instrument with mother-of-pearl inlaid decoration.

140—ANCIENT MUSICAL INSTRUMENT

25.⁰⁰ Called in Japanese "Sho"; has lacquer box and brocade case.

141—BRASS RAMMA

Mrs. Geo. L. Bernie

10.⁰⁰ With lacquer frames.

142—CHINESE TEAKWOOD CABINET

95.⁰⁰ Antique Chinese. A shelf inside. Front with two fly doors, the panels of which are carved in a decoration of dragons, fire flames, and cloud and wave forms. Bronze hinges and clasps. Extra board on top.

Height, 44 inches; depth, 27½ inches; width, 68 inches.

143—IRON HELMET

Edw. T. Nevell

22.⁰⁰ Antique Japanese. Decorated on top with a repoussé design of a dragon in high relief. Date, about Sixteenth Century. A fine old example.

144—HALBERD

Brooklyn Inst. Museum

10.00 The handle with a lacquer decoration of an Aoi crest.

145—COMPLETE SUIT OF ARMOUR

H. W. Larnier

20.00 Iron helmet, lacquer chest protector, chain sleeves, etc. Sixteenth Century.

146—GRAND BRONZE STATUE OF KWANNON—GODDESS OF MERCY

Kannonaka Rev.

7 20.00 The Kwannon stands on a lotus throne. This statue was donated to the Nara Temple by the Daimio Matsudaira of Yamato Province in the seventh year of the Kyo-Ho era (1723). The image, throne and stand are of separate casting in Seido bronze. The perfect proportions, the graceful lines, and the merciful and magnanimous expression and graceful flowing drapery are skillfully rendered.

The quality of the bronze is called Seido, a composition of greenish patina on Sentoku bronze, the dark color on the surface produced by age. This figure must have been preserved in the inside of the temple, as the quality of the bronze and the color effect are not due to weather, and its age we can easily state as five hundred years. Most rare and important specimen of its kind ever brought to this country or Europe. Signed on the back.

125.00 - 146 A *Height, with base, about 10 feet.*

Bronze Statue - Mrs. Stetson

CURIOS AND SOUVENIRS FROM THE SOUTH
SEA ISLANDS

147—KAVA BOWL

Mrs. Payre & Litney

17.50 Made from the wood of the cocoanut tree. Given to Mr. LaFarge by Mataafa, in Samoa, 1890.

- Prof. E. S. Morse*
- 148—FOOD BOWL AND STAND
 22.50 Made from wood of the bread fruit tree. Tahiti.
 Samoa.
- 149—TWO SINGLE SLEEPING PILLOWS, ONE DOUBLE
 22.50 PILLOW—SAMOA *Mrs. Payne Whitney*
 Made of Bamboo.
- 150—SEVEN FANS MADE OF COCOANUT LEAF AND ONE
 12.50 WOODEN FAN—SAMOA *Prof. E. S. Morse*
- 151—SIX COMBS
 11.00 Made from cocoanut and mounted with beads. " " "
- 152—TWO FOOD STICKS *Mrs. Payne Whitney*
 3.00 Inlaid with mother-of-pearl.
- 153—MISCELLANEOUS *Mrs. E. H. Bouton*
 5.00 a. Three water carriers—cocoanut shell—Samoa.
 b. Three Kava cups.
 c. Chief's cup—cocoanut shell.
- 154—COSTUMES *Mrs. R. R. Scott*
 8.00 a. Chief's dress—Samoa.
 b. Chief's dress made from bark.
 c. Chief's dress—shell ornament.
- 155—TAPPA *R. N. de Forest*
 25.00 Worn by Chief's daughter, Luiga. Iva, Samoa.
- 156—THREE TAPPA *Mrs. R. R. Scott*
 17.50
- 157—ONE LARGE TAPPA *Prof. E. S. Morse*
 32.00

- 17.⁵⁰ 158—FOUR TAPPA *Mrs. Payne Whitney*
- 55.⁰⁰ 159—THREE TAPPA *R. W. de Forest*
- 160—FOUR CHIEF'S FLAPS
1.⁰⁰ Two made of hair. *Prof. C. S. Morse*
Two made from cocoanut bark.
- 4.⁰⁰ 161—FIFTEEN ARROWS—FIJI *F. C. Hicks*
Made of Bamboo. Carved points.
- 3.⁰⁰ 162—TWO STICKS *Boklyn Inst. Museum*
Inlaid, used during official speech making.
- 11.⁰⁰ 163—THREE SPEARS—FIJI *F. C. Hicks*
Carved and mounted.
- 8.⁰⁰ 164—THREE SINGLE PADDLES *H. W. Larner*
Made from cocoanut wood.
- 8.⁰⁰ 165—TWO FISHING SPEARS *F. C. Hicks*
Carved.
- 18.⁰⁰ 166—TRAVELLING CHEST " " "
Made from wood of the bread fruit tree. Given
to Mr. LaFarge by Sumano, Chief of Vaiala.
- 12.⁰⁰ 167—TWO FIGHTING CLUBS—FIJI *E. B. Child*
One ball top. One hatchet shape, made from the
cocoanut tree.
- 15.⁰⁰ 168—ONE CASE CONTAINING BIRDS OF FIJI *Mrs. Geo. L. Heine*

MISCELLANEOUS OBJECTS

169—GLASS PERFUME BOTTLE *Mrs. C. Jones*
 3.00 Stripe decoration, with handles and a silver stopper.

170—GLASS BOWL *Albert Gallatin*
 10.00 With brass mounting; beautiful specimen of stained glass work, decorated with chrysanthemum flowers.

171—POTTERY BOWL *A. Michael*
 3.00 French; decorated.

172—SMALL DISH
 4.00 French pottery; peacock feather decoration.

173—FLOWER HOLDER *Mrs. Geo. L. Davis*
 3.00 French pottery; decoration of shells. Signed L. Levy.

174—DISH *M. H. Perkins*
 4.00 Venetian glass; decorated with spots.

175—POTTERY BOWL *E. J. Newell*
 11.00 Ancient Greek; with handles.

176—GRAECO-ROMAN RELIEF LEAD PANEL *Mrs. Harry Payne Whitney*
 60.00 Representing a sphinx between two twisted columns with Corinthian capitals. Part of a sarcophagus, discovered near Sidon, Syria. First Century, A.D.

12½ by 12 inches.

177—GRAECO-ROMAN LEAD PANEL

Mrs. Harry Payne Whitney

Decorated with a four column front; between the columns are two Canthari with fluted bodies; in the centre is a Medusa head. Part of a sarcophagus discovered near Sidon, Syria. First Century, A.D.

17 by 13½ inches.

178—GRAECO-ROMAN LEAD PANEL

" " " "

Representing a god inside a Greek temple. Very fine Greek work. Found at Jebel, Syria.

12½ by 11¼ inches.

13000

21000

SECOND AFTERNOON'S SALE

THURSDAY, MARCH 30, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

ANTIQUE ORIENTAL AND EUROPEAN TEXTILES AND EMBROIDERIES

179—NARROW JAPANESE BORDER

Brown silk, with small floral embroidered design.

Length, about 2 2-3 yards; width, 2 inches.

6.00 180—CHINESE SILK AND BORDER PENDANT (TWO
PIECES)

a. Purplish-blue silk border with embroidery.

b. Woven silk sash.

181—TWO SMALL JAPANESE COVERS

Green silk brocade, woven in geometrical pattern.

8.00 182—THREE JAPANESE SILK CUSHION COVERS

In varied design and colors.

182A—PANEL

Of silk embroidery. Subject: Morning-glory
flowers and dragonfly.

Mrs. J. A. Vanderpoel

Mrs. Payne Whitney

Mrs. Geo. L. Beine

183—JAPANESE FUKUSA CLOTH

With black crest on green silk ground.

3.00

Mrs. E. H. Boutin 25 inches square.

184—JAPANESE FUKUSA

Brocaded silk, with dragon and phoenix crest on dark blue ground.

Length, 26 inches; width, 24 inches.

185—JAPANESE FUKUSA

5.00

Mrs. J. A. Vanderpool
Presentation cloth. Embroidered fan design, including symbols and flowers with gold; tassels and red silk lining.

Length, 31 inches; width, 27 inches.

186—JAPANESE SILK FUKUSA PANEL (FRAMED)

22.50

R. H. Patterson
Figure embroidery, with gold on soft red silk, presenting a rich pleasure boat, occupied by the "Shichi-fuku-jin" or "Seven Gods of Good Fortune." Bow bearing ho-bird and the sail a golden crest.

Length, 32 inches; width, 28 inches.

187—JAPANESE FUKUSA PANEL (FRAMED)

17.50

With rich figure embroidery, "presenting" the "Chikurin Shichi-ken-jin" or "Seven Sages of the Bamboo Grove." (A group of learned men who lived in China during the Third Century whose meetings were held in a grove of bamboo trees.)

Length, 34 inches; width, 27 inches.

188—JAPANESE FUKUSA PANEL (FRAMED)

15.00

Lincoln Cronwell
The embroidery presenting three flying white cranes on a blue ground. An idea of great height is conveyed by the introduction of the sun disc, used for the purpose of decorative effect.

Length, 34 inches; width, 27 inches.

189—JAPANESE FUKUSA PANEL (FRAMED)

Mrs. E. S. Harkness

27.50 Tan-colored silk, bearing a circular blue embroidered medallion depicting numerous Japanese boys at play amid gold cloud forms.

Length, 30 inches; width, 26 inches.

190—JAPANESE FUKUSA PANEL (FRAMED)

R. H. Patterson

15.00 The embroidery presenting two crustaceans, spiny lobsters, skillfully rendered in brown silk and gold upon blue silk.

Length, 30 inches; width, 27 inches.

191—JAPANESE FUKUSA PANEL (FRAMED)

Mrs. Geo. L. Levine

12.50 Embroidery picturing the "Seven Worthies of the Bamboo Grove" or "Chikurin Shichi-ken-jin." The bamboo rendered in black silk amid gold cloud strata, on light blue ground.

Length, 31 inches; width, 26 inches.

192—JAPANESE FUKUSA PANEL (FRAMED)

Mrs. H. R. Busch

12.50 Embroidery on blue silk presenting a group of four fans upon which appear varied motifs, including blossoms, a crane, and the pine and bamboo trees. Beautifully rendered in colored silk and gold threads.

Length, 32 inches; width, 26 inches.

193—CHINESE SILK BROCADE COVER

Mrs. Geo. Howard

5.00 Woven in a red and gold crest and scroll pattern.

Length, 27 inches; width, 26 inches.

194—TWO SMALL SILK PANELS

Mrs. Payne Whitney

- 5.00 a. Green Chinese silk with floral embroidery.
b. Brown Japanese silk with a silver dragon.

195—TWO BUNDLES OF JAPANESE SILK FRAGMENTS

- 8.00 a. Numerous cuttings of ancient brocades.
b. Other small cuttings of old brocades.

H. L. Hill

Mrs Geo. L. Heine

196—THREE JAPANESE SILK COVERS

9.00

- a. Green and gold damask, woven in geometrical design.
- b. Small square cover; red ground with floral pattern.
- c. Small silk cover; floral broché on light ground.

" " " "

197—FOUR BUNDLES OF JAPANESE SILKS

8.00

- a. Sundry fragmentary specimens and cuttings.
- b. Fragmentary specimens and cuttings.
- c. Fragmentary specimens and cuttings.
- d. Fragmentary specimens and cuttings.

198—THREE JAVANESE COTTON DRESS LENGTHS

15.00

R. W. de Forest
Printed in brown and yellow tones.

Length, 72 inches; width, 40 inches.

199—TWO JAVANESE COTTON DRESS LENGTHS

6.00

E. B. Child
Printed in brown and yellow tones.

Length, 72 inches; width, 40 inches.

200—JAVANESE COTTON SASH AND THREE COVERS

7.00

Printed in various colors

Mrs. J. A. Vanderpool
4 pieces.

201—THREE JAVANESE COTTON SKIRTS

4.00

- a. Purplish-blue, with green and pinkish-white stripes.

Mrs. Payne Whitney
b. Purplish-blue and brown stripes.

- c. Plain purplish-blue tone.

202—JAVANESE SILK SASH

4.00

Mrs. Stetson
Yellow and red checkered pattern.

Length, $4\frac{1}{4}$ yards; width, 20 inches.

203—ACTOR'S HAT

4.00 G. B. Ship
Helmet (Eboshi) shape, of green and red bro-
caded silk with a brass crest on either side.

204—TWO BLACK SHINTO PRIESTS' HATS

3.00

205—JAPANESE SILK OBI (Sash)

6.00 Mrs. G. A. Vanderhoof
Woven with striped golden-tan brocading.
Length, 11 feet 8 inches; width, 13 inches.

206—JAPANESE OBI (Sash)

0.00 John Empler
Fawn-colored brocade, woven with dragon and
cloud patterns.

Length, 6 feet 6 inches; width, 1 foot.

207—THREE CHINESE GOWN EMBROIDERIES

10.00

a. Green silk damask, with embroidery, part of a
gown.

b. Two parts of a yellow silk robe, with a crane
and floral embroidery.

208—MANDARIN'S COAT

45.00

Mrs. E. S. Barkness
Chinese dark blue figured velvet, woven in a floral
design, the sleeves trimmed with light blue dam-
ask; lined with yellow silk damask. Has rose
quartz buttons.

209—MANDARIN'S COAT

22.00

Mrs. Payne Whitney
Chinese blue figured velvet, woven in floral pat-
tern, the sleeves trimmed with light blue bands
and enriched with butterflies and "shou" em-
blems; finished with light blue silk lining.

210—MANDARIN LADY'S SKIRT

Mrs. Payne Whitney
25.00 Green Chinese satin, richly embroidered in panel forms, together with ermine trimming. The frequent divisions show gold dragons amid colored silk flowers. The bordering of black satin shows white and blue embroidery in a uniform design.

211—GREEN BROCADED SHINTO ROBES (TWO PIECES)

Mrs. J. A. Vanderpool
22.50 With broché floral crests and birds in varied colors on a green ground; including purplish silk cord.

212—NO ACTOR'S WHITE AND GOLD ROBE

35.00 Woven with an interlaced gold scroll and cloud pattern; lined with purple silk.

213—NO ACTOR'S WHITE AND GOLD ROBE

15.00 Woven with a gold grass design in diaphanous and stiff texture; without lining.

214—NO DANCER'S ROBE

R. N. de Forest
30.00 Red and green Oriental silk damask, woven in a bamboo and scroll pattern; simply sewed; unfinished state.

215—NO DANCER'S ROBE

H. L. Hill
37.50 Red Japanese damask, with embroidered floral and butterfly motifs in gold and colored silks, including young bamboo shoots and green leafage worked in fanciful effects.

216—NO DANCER'S ROBE

Mrs. J. A. Vanderpool
10.00 White Japanese silk damask embroidered in a floral motif, including purplish hydrangeas, green leafage and varied blossoms in contrasting colors.

217—CHINESE ACTOR'S ROBE

Mrs. J. A. Vanderpoll

22.50 Yellow silk gauze with long sleeves; black satin
bordering with small blue and white embroidery.
Gilt bronze buttons.

218—NO DANCER'S ROBE

Mrs. Payne Whitney

23.00 White Japanese silk, embroidered with floral
twigs and cranes in harmonious colored silks.

219—CHINESE ACTOR'S ROBE

J. B. Mc Kever

35.00 Brilliant yellow satin cut in fanciful and ancient
design, richly embellished with embroidery and
pewter plaquettes.

220—NO DANCER'S ROBE

Mrs. J. A. Vanderpoll

30.00 Green crêpe-de-chine, richly embroidered in a
floral design showing fanciful colors and a gold
thread stitching.

221—BUNDLE OF CRÊPE DE CHINE SILKS

Fukusa lining. (Four red and one green.)

222—PERSIAN SILK REMNANT

Yellow ground with small silver palm pattern.

Length, 3 1-3 yards; width, 27 inches.

222A—PORTFOLIO

Made of brocade silk.

Mrs. Franklin

223—TURKISH EMBROIDERY

Mrs. Geo. Loberine

Solid red, blue and yellow palmette design on
a cotton ground well covered by the needle work.
Early Eighteenth Century.

Length, 2 feet 7 inches; width, 2 feet 6 inches.

Mrs. Steaton
224—ANTIQUE RHODIAN VELVET CUSHION COVER

Alternate green and red striped centre, with bordering to match.

12.00

Size, 3 feet 8 inches; width, 2 feet.

225—SCUTARI VELVET PANEL *John Pine*

Flowered medallion on a soft silvery ground, with a border and looped corners, woven in green and old pinkish tones.

15.00

Length, 3 feet 10 inches; width, 1 foot 11 inches.

226—SMALL ITALIAN SILK BROCHÉ COVER *H. L. Hill*

Woven with gold figures on a soft pink ground. Late Seventeenth Century.

7.00

Length, 3 feet 2 inches; width, 1 foot 6 inches.

227—ANTIQUE SPANISH SILK COVER *W. R. Kip*

Flowered brocade, woven in light colors on a soft brown ground. Seventeenth Century.

9.00

Length, 39 inches; width, 24 inches.

228—GREEN SILK *Mrs. J. A. Vanderpool*

With lotus blossoms and a scroll design; corner tassels of gold tinsel.

4.00

24 inches square.

229—ITALIAN GREEN SASH *Mrs. Ellis*

With brocaded floral bordering. Eighteenth Century.

15.00

Length, 8 feet; width, 2 feet 6 inches.

230—SPANISH LINEN DRAWNWORK VALANCE *H. L. Hill*

Enriched with white embroidery and fringe. Seventeenth Century.

30.00

Length, 8 feet 4 inches; width, 22 inches.

231—WHITE MOORISH ROBE

50.00

With embroidered neck band in colored silk and tinsel.

Irving R. Miles

232—SPANISH SILK CHASUBLE

6.00

Gray and silver brocade.

John Cuyler

233—ITALIAN VELVET CHASUBLE

6.00

Purplish-russet mohair velour trimmed with gold galloon.

234—SQUARE GREEN BROCADE TABLE COVER

14.00

Woven with silver and gold pattern and trimmed with heavy bullion fringe. French. Louis XIV.

5 feet square.

Mrs. N. Graham

235—ANTIQUE TURKISH EMBROIDERED COVER

20.00

Buff linen ground, with blue, red and yellow silk embroidery in conventional scroll and floral form.

Length, 6 feet; width, 4 feet 7 inches.

G. Gurdge

236—COLORED TAHITI SPREAD

1.00

Broad yellow and red striped cotton, of soft sateen texture; white lining.

Length, 6 feet; width, 6 feet 6 inches.

Mr. Payne Whitney

237—BUNDLE OF EUROPEAN SILKS

5.00

Including fragmentary brocades, velours and a small cover.

H. H. Murphy

238—REMNANTS OF TAFFETA SILK (FIVE PIECES)

2.00

Changeable yellow, green and blue varieties, including a piece of gray pongee silk.

John Cuyler

239—ITALIAN BROCADED SILK VALANCE *F. C. Hicks*

23.00 Cope shape, with floral design in light colors,
interwoven with golden devices.

Length, 10 feet; width, 4 inches.

240—FRENCH BROCADE VALANCE *Mrs. Geo. L. Heine*

12.00 Light blue silk with yellow flowering and white
lace pattern. Louis XV.

Length, 4 feet 5 inches; width, 2 feet 11 inches.

241—FRENCH BROCADE VALANCE *B. W. Lanier*

17.00 To match the preceding. Louis XV.

Length, 7 feet 9 inches; width, 3 feet 5 inches.

242—TWO JAPANESE PASSEMENTERIE PENDANTS

- 10.00* a. Purple silk corded and looped pendant with tassels. *Mrs. Payne Whitney*
b. Red silk corded and looped pendant with tassels.

Length of each, 5 feet.

243—GREEN SILK BANNER *h h n*

13.00 With white crest of the Taiko, or flower of the Kiri.

Length, 5 feet 2 inches; width, 4 feet 10 inches.

244—REMNAINT OF JAPANESE SILK *Ab. L. Hill*

22.00 Blue and silver brocading, showing small round flowers and leafage.

Length, 4 1-3 yards; width, 27 inches.

245—GREEN JAPANESE SILK BROCADE COVER

7.00 Woven with a geometrical pattern in gold.

Length, 3 feet 4 inches; width, 2 feet 6 inches.

Mrs. E. S. Beach

245A—SMALL SCREEN WITH EMBROIDERY

Chinese teakwood frame with inlaid mother of pearl.

246—SILVER-WHITE CHINESE SATIN COVER

Woven with gold dragon crests and small colored cloud forms. Eighteenth Century.

Length, 4 feet 8 inches; width 2 feet.

247—CHINESE STRIPED SILK COVER

Woven with a recurrent red, yellow and drab striped pattern.

Length, 4 feet 10 inches; width, 4 feet 4 inches.

248—TWO CHINESE SILK TAPESTRY PANELS

Woven by hand, with a bat and peony flower design, including various detached blossoms. Bordered with blue and black silk broché. Ch'ien-lung period (1736-1795).

Length, 5 feet 4 inches; width 1 foot 6 inches.

249—TWO SILK TAPESTRY PANELS

Matching preceding. Similar design and colors. Ch'ien-lung period (1736-1795).

Length, 5 feet 4 inches; width, 1 foot 6 inches.

250—TWO JAPANESE SILK CURTAINS

- a. Thin blue striped silk.
- b. Thin white and yellow striped silk.

Length, 5 feet; width, 3 feet 10 inches.

251—CHINESE SILK AND EMBROIDERED PANEL

Dark purplish silk damask, enriched with embroidered medallions which hold floral and crane motifs in light coloring; suspended from a "kai,"

(canopy formed arch), with floral pendants, involving lotus blossoms. Bordered with blue silk damask. Early Eighteenth Century.

Height, 5 feet 10 inches; width, 4 feet 2 inches.

12.50 { 252—TWO THIN CHINESE SILK CURTAINS

Tan and olive striped, with red script printed in recurrent horizontal lines.

Length, 6 feet 8 inches; width 28 inches.

Mrs. A. Vanderpool

254—GREEN JAPANESE SILK BANNER

With the triple white Tokugawa or Taiko crest.

Length, 5 feet; width, 5 feet 6 inches.

" " " "

255—CHINESE SILVER-WHITE COVER

12.50 To match the preceding. Showing gold dragon crests together with fuh-lions.

Length, 4 feet 8 inches; width, 2 feet.

" " " "

256—CHINESE SILVER-WHITE STRIP

To match the preceding.

8.00 *Length, 6 feet 8 inches; width 11 inches.*

257—CHINESE EMBROIDERED HANGING

35.00 Yellow silk damask, richly embroidered in harmonious colors with lotus blossoms and leafy scrolls; red silk valance attached. Lined with striped yellow silk.

Length, 6 feet; width, 3 feet 3 inches.

258—JAPANESE GREEN AND PINK DAMASK PANEL

15.00 Woven with peach tree design. *L. B. Ship*

Length, 6 feet 4 inches; width 4 feet 1 inch.

259—GREEN JAPANESE SILK HANGING *Clarke Thordon*

62.50 Embroidered in landscape and floral designs, including thatched huts and wave motifs, with floating maple leaves. Lined with blue silk.

Length, 6 feet 6 inches; width, 6 feet.

260—JAPANESE TEMPLE HANGING *Mrs. E. N. Bouton*

27.50 Red silk ground, with the rich floral motif relieved by conventional gold cloud forms; lined with white silk.

Height, 7 feet; width, 3 feet 8 inches.

261—CHINESE SHRINE OR TEMPLE HANGING *I. K. Hall*

45.00 Dark blue satin embroidered with circular blue "shou" characters and varied flower motifs, including attached valance.

Length, 7 feet 4 inches; width, 5 feet.

262—CHINESE TEMPLE HANGING *Mrs. E. H. Bouton*

47.50 Of red satin presenting four panel forms, richly embroidered with Buddhist "fuh-lions," flowers and fruit, including bats and fungi symbols uniformly rendered in colored silks and gold. Finished with blue and yellow embroidered bordering.

Length, 7 feet; width, 6 feet.

263—DARK BLUE CHINESE SILK PANEL *John Bengler*

15.00 Embroidered with numerous gold "Shou" and "Fu" characters, in circular shape, uniformly dispersed over the blue ground.

Length, 7 feet 6 inches; width, 6 feet 8 inches.

264—LARGE JAPANESE BROCADED HANGING *I. K. Hall*

40.00 Pink ground, woven in a small "all-over" pattern; with lining.

Length, 10 feet; width, 8 feet 4 inches.

265—LARGE JAPANESE GREEN AND GOLD BROCADED
HANGING

32 50 With lotus flower and ho-wo birds in blue and gold; lined with yellow brocade showing a red and blue chrysanthemum pattern.

Length, 10 feet; width, 9 feet 2 inches.

266—CHINESE SILK TEMPLE HANGING

50.00 Embroidered dark blue satin, the upper panel sustaining dragons and phoenix birds; a second oblong panel below embroidered with numerous figures, including Mandarins and attendants. The side borders depict Taoist immortals who ride upon their various animals, including K'i-lins (unicorns), the tiger, horse and deer. The lower panels are finished with figure and symbolic objects, and a narrow inner border displays the so-called "hundred Shou" characters.

Height, 14 feet 6 inches; width, 9 feet 6 inches.

267—EXCEPTIONAL CHINESE SILK TEMPLE HANGING

320.00 Combining embroidery with silk (ko-ssu) tapestry. The large central panel of blue satin presents a typical example of an idealized Chinese floral design, rendered with the needle in lustrous silks; varied peony blossoms are depicted, together with flowering plum and magnolia trees growing close to rockeries upon which appear a pair of pheasants in rich plumage. This panel is immediately surrounded by a yellow satin border with gold embroidery in angular fret design. The main bordering, with a soft golden-toned ground, is woven in such manner as to leave partial interruptions of the continuity, corresponding to the outline of the design where the colored silks are changed, as in Gobelin tapestry. The

human features are delicately stained with more than ordinary care, and rendered with enough chiaroscuro to reproduce traditional traits. The oblong upper panel presents an assemblage of Taoist Rishis and favored mortals (too numerous for complete description here) who approach the mountain territory (Kw'ên-Lun) of Si Wang Mu (queen of the genii and fairies) where she holds court, together with an emperor (probably the celebrated Wu Ti, of the Han dynasty), whose youthful attendants are studying a diagram of the dualistic device "yang-yin." Some of the personages may be identified by their varied attributes. The two side borders sustain female Rishis, or genii, who are figured bearing emblems and riding upon the backs of fabled animals, including K'i-lins, deer and a tiger. The lower panel of the border displays a representation of the "cosmic sea" with protruding rocks of the "lung-wên" or "dragon gate"; scattered upon the waves appear Taoist and Buddhist emblems of happy augury and good fortune.

An upper blue satin panel bears appliqué black velvet characters of dedication. Made in the era of Yung-Chêng, 1723-1735.

Acquired by Mr. LaFarge from the noted collection of Clarence King.

Height, 15 feet 6 inches; width, 10 feet.

ANTIQUE CHINESE RUGS

268—SMALL CHINESE RUG

Miss Graham

4750 Thick close pile; the imperial yellow ground, interwoven with silver thread, shows a blue and

red rampant dragon medallion, with blue clouded cresting. Black velvet edging. Late Seventeenth Century.

Length, 35 inches; width, 19 inches.

Mrs. Graham

269—SMALL RUG

47.50 To match the preceding.

270—CHINESE RUG

27.50 Old salmon-pink ground; woven with a small central medallion and detached floral patterns in varied colors. Border in similar tones with dark blue margin. Early Eighteenth Century.

Length, 4 feet 2 inches; width, 2 feet 2 inches.

271—CHINESE RUG

32.50 Soft salmon-pink ground, woven with a central medallion and butterflies and detached floral sprays. Border in green and blue swastika fret pattern. Eighteenth Century.

Length, 4 feet 4 inches; width, 2 feet 4 inches.

272—MONGOLIAN YELLOW RUG (RAW SILK)

27.50 Woven in solid Imperial yellow pile, showing a slight greenish tinge, with rounded corners. Eighteenth Century.

Length, 5 feet 6 inches; width, 2 feet 10 inches.

273—PERSIAN HEARTH RUG

22.50 Composed of two border strips (sewed together); blue ground with Sedjadeh design and colors. Seventeenth Century.

Length, 5 feet 10 inches; width, 2 feet 9 inches.

274—CHINESE RUG

35.00 Close pile, deep orange-yellow ground; woven with medallion and small corner motifs. The re-

maining field sustains varied gift objects, including jardinières which hold emblematic flowers and fruit, interspersed with devices of the scholar. Framed by a border with a floral pattern on a yellow ground; brown margin. Ming dynasty.

Length, 6 feet 8 inches; width, 3 feet.

275—CHINESE RUG

Irving H. Hall

150.00 Heavy pile, with an amber-yellow ground which sustains floral medallions and archaic blue dragon corner motifs. The remaining field is covered with varied objects of "po-ku," including vases with symbolic flowers and fruit of the "three abundances." The inner band is woven in an angular fret design and the border with conventional floral patterns in yellow and blue on a rutilant red ground. Late Seventeenth Century.

Length, 7 feet 6 inches; width, 4 feet 10 inches.

CASTS

276—HEAD OF CERES

E. F. Simms

30.00 Designed by Mr. LaFarge. Modelled by Augustus Saint-Gaudens. Plaster.

9½ inches by 5¾ inches.

277—A PHILOSOPHER

E. T. Verrell

10.00 Reproduction of a leaf of an ancient Roman Diptych in the treasury at Monga.

Height, 13½ inches; width 5¾ inches.

278—HYGEIA

Mrs. E. S. Beach

7.50 Reproduction of a leaf of an ancient Roman Diptych in the Museum at Liverpool.

Height, 13 inches; width, 6 inches.

279—ARCHANGEL

E. T. Newell

12.50 Reproduction of a leaf of an ancient Byzantine Diptych in the British Museum.

280—BACCHUS

Reproduction of a leaf of an ancient Roman Diptych in the National Library at Paris.

Height, 12½ inches; width, 5 inches.

7.50 281—DIANA LUCIFERA

Reproduction of other leaf of ancient Roman Diptych in the National Library at Paris.

Height, 12½ inches; width, 5 inches.

282—REPRODUCTION OF PART OF COVER

E. B. Child

(Anterior to A. D. 100.) Of a Gospel of the Sixth Century in the treasury of the Cathedral at Milan.

Height, 16 inches; width, 12½ inches.

283—TEMPLE HANGING

Mrs. E. S. Beach

Impression of a temple hanging with the coat-of-arms of the Imperial family. Plaster gilded.

Height, 14½ inches; width 14 inches.

284—HEAD OF APOLLO

Thos. B. Clarke

Designed by Mr. LaFarge. Hammered by Mr. Saint-Gaudens. Part of decoration in the Cornelius Vanderbilt house. Gold bronze.

Height, 19½ inches; width, 18 inches.

285—HEAD OF APOLLO

E. F. Simms

Designed by Mr. LaFarge. Hammered by Mr. Saint-Gaudens. Part of decoration in the Cornelius Vanderbilt house. Japanese bronze.

Height, 21 inches; width, 19½ inches.

286—THE BULL

Mr. R. L. Farge

15.00

Symbol of Saint Luke. Study for Saint Thomas's Church. Designed and modelled by Mr. LaFarge. Plaster gilded.

Height, 19 inches; width, 40 inches.

287—THE LION

15.00

Symbol of Saint Mark. Study for Saint Thomas's Church. Designed and modelled by Mr. LaFarge. Plaster gilded.

Height, 19 inches; width, 40 inches.

288—BACCHUS

50.00

E. B. Child

Designed and modelled by Mr. LaFarge. Plaster gilded.

Height, 39½ inches; width, 39½ inches.

289—CERES

75.00

Thomas B. Clarke

Designed by Mr. LaFarge. Modelled by Mr. Saint-Gaudens. One of the designs for the Cornelius Vanderbilt house. Gilded metal.

Height, 61¾ inches; width, 24½ inches.

290—VERTUMNUS

45.00

Study for a decoration in the Cornelius Vanderbilt house. Designed and modelled by Mr. LaFarge. Plaster gilded.

Height, 62¾ inches; width, 25 inches.

291—BACCHUS

55.00

Study for a decoration in the Cornelius Vanderbilt house. Designed and modelled by Mr. LaFarge. Plaster gilded.

Height, 62 inches; width, 24 inches.

292—APOLLO WITH CUPIDS

145.00

Designed by Mr. LaFarge. Modelled by Mr. Saint-Gaudens. Study for one of the decorations in the Cornelius Vanderbilt house. Plaster gilded.

Height, 31¼ inches; width, 65 inches.

293—HOLLYHOCKS

45.00

Designed and modelled by Mr. LaFarge. Plaster gilded.

Height, $64\frac{3}{4}$ inches; width, 30 inches.

294—BACCHUS

60.00

Reproduction of a leaf of an ancient Roman Diptych in the National Library at Paris. Plaster gilded.

Height, $70\frac{1}{4}$ inches; width, $26\frac{1}{2}$ inches.

STAINED GLASS WINDOWS

295—ORNAMENTAL PANEL WITH JEWELS

Height, $5\frac{5}{8}$ inches; width, $19\frac{7}{8}$ inches.

296—CIRCULAR CONCLAVE, OUTSIDE PRESSED GLASS

Height, $16\frac{1}{4}$ inches; width, $16\frac{1}{4}$ inches.

297—ORNAMENTAL PANEL

Height, $9\frac{3}{4}$ inches; width, 49 inches.

298—TEN ORNAMENTAL FRAGMENTS

For over-arched door or window.

Height, $9\frac{7}{8}$ inches; width at base, 9 inches; arch, 11 inches.

299—PANEL

Vase ornament, jewel border.

Height, 21 inches; width, $9\frac{1}{4}$ inches.

300—PANEL

Pressed glass and jewels.

Height, $12\frac{1}{4}$ inches; width, $12\frac{1}{4}$ inches.

301—JEWELLED PANEL

Height, 17 inches; width, $25\frac{1}{2}$ inches.

302—ROUGH JEWEL AND PRESSED GLASS PANEL

22.50

Height, $16\frac{3}{4}$ inches; width, $23\frac{1}{4}$ inches.

303—PANEL

22.50

With ornamental centre and jewel border.

Height, $17\frac{1}{4}$ inches; width, $21\frac{1}{2}$ inches.

304—JAPANESE DESIGN

125.00

Crackled jewel centre; jewel border.

Height, $19\frac{3}{4}$ inches; width, 23 inches.

305—PAIR PANELS

25.00

With jewel borders.

Height, $18\frac{3}{4}$ inches; width, $18\frac{3}{4}$ inches.

306—PAIR PANELS

30.00

With ornamental centres and jewel borders.

Height, $18\frac{3}{4}$ inches; width, $18\frac{3}{4}$ inches.

307—PAIR PANELS

55.00

Mirror centre, ornamental surrounding.

Width, $24\frac{1}{2}$ inches; height, $34\frac{1}{2}$ inches.

308—PANEL

45.00

Crackled glass centre, with opalescent glass top and bottom, and jewel ornaments.

Height, 12 inches; width, $23\frac{1}{2}$ inches.

309—HOLLYHOCKS

110.00

Width, 25 inches; height, 37 inches.

310—GEOMETRIC DESIGN

25.00

Height, $32\frac{1}{4}$ inches; width, $34\frac{3}{4}$ inches.

311—PANEL

25.00

Clear glass field, with diamond-shaped centre of crackled glass. Pressed glass border.

Height, $31\frac{1}{2}$ inches; width, $31\frac{1}{2}$ inches.

Chas. de Kau

W. R. Kip

Mrs. Leadvallader Jones

Roland Park Co.

C. W. Traushaar

Mrs. Geo. L. Herine

Burton Marshall

Roland Park Co.

W. R. Kip

312—PANEL

Roland Park Co.

17.50 Clear glass field, opalescent diaper pattern.
Height, 23 inches; width, 21 inches.

313—PANEL

Hector Grinnold

17.50 Draped curtain, showing ornamental field.
Height, 23 inches; width, 21 inches.

314—PANEL

E. B. Child

22.50 Oriental design.
Height, $16\frac{3}{4}$ inches; width, $23\frac{3}{4}$ inches.

315—PANEL

A. Smead

37.50 Opal ground, with jewels and bull's-eyes.
Height, $16\frac{1}{2}$ inches; width, 25 inches.

316—MORNING GLORIES

Chas. de Kay

25.00 Width, 24 inches; height, $17\frac{1}{2}$ inches.

317—GARLAND

C. N. Strauchman

40.00 With jewel border.
Width, $24\frac{3}{4}$ inches; height, $20\frac{1}{2}$ inches.

318—PANEL

Mrs. C. Jones

30.00 Of crackled glass ground, with opalescent colored ornaments.
Height, 17 inches; width, $22\frac{3}{4}$ inches.

319—PEONIES

Burton Mansfield

330.00 Height, 40 inches; width, $20\frac{1}{2}$ inches.

320—LUNETTE

Hennigke + Bowen

170.00 Ornamental. Partly cloisonné. Jewel border.
Height, 30 inches; width, 63 inches.

321—PEONIES IN THE WIND

300.00

After Japanese design. Border.

Height, $56\frac{3}{4}$ inches; width, $26\frac{1}{2}$ inches.

C. V. Kramhoar

322—MINERVA

70.00

Height, $59\frac{1}{8}$ inches; width, $26\frac{7}{8}$ inches.

323—PANEL

Representing an architectural frame of the Italian Renaissance.

Height, $101\frac{3}{4}$ inches; width, $46\frac{1}{2}$ inches.

MISCELLANEOUS

324—MIRROR

15.00

In old French carved frame.

John Cuyler

324A—PAIR CARVED PANELS

55.00

Bamboo and lotus design in relief. Brass mountings.

G. B. Kip

324B—TWO FOLDING CAMP SEATS

12.00

Leather and brocade seats.

Mrs. C. N. McKelvey

325—RENAISSANCE FRAME

45.00

Authentic; carved and gilded.

H. Osburn

326—MAHOGANY CHEST FOR DRAWINGS

70.00

Fourteen drawers.

Height, $57\frac{1}{2}$ inches; width, 42 inches; depth, $26\frac{1}{2}$ inches.

S. P. Peters

H. L. Hull

327—COLONIAL MAHOGANY BUREAU

40.⁰⁰ English design; straight front and short legs.
Four drawers, with inlaid satinwood border lines
and brass handles. Late Eighteenth Century.

Height, 3 feet; width, 3 feet 4 inches.

328—ANTIQUE STAINED CHERRY CABINET

1 5⁰⁰ Mrs. E. H. Bouton
Second Empire design, with carved termini pilas-
ters, showing gilt figures and claw feet. Two
panel doors and drawers, the latter fitted with
brass lion masks and ring handles. Has dark
gray marble top.

Height, 3 feet 7 inches; width, 4 feet.

FIRST EVENING'S SALE
WEDNESDAY, MARCH 29, 1911
AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8.15 O'CLOCK

JAPANESE PRINTS

329—HARUNOBU

Mrs. E. G. Radeke

35-00 Three prints. Girl assisting at a toilet, a poetess writing verses, etc.

330—HIROSHIGE

Her Burke

15-00 Two prints. Scenes of Mount Asama and bridges.

331—HIROSHIGE

Irring K. Hall

15-00 Two prints. Views of Omi and Tsushima.

332—HIROSHIGE

Yeitai bridge (Old Yedo).

F. F. Fletcher

333—HIROSHIGE

Kanda miojin temple (Tokio).

334—HIROSHIGE

Study of a plant.

Irring K. Hall

12-50 335-

335—HIROSHIGE

Nine prints. From a series of 53 stations on the Tokaido.

336—HOYEN ICHIYEISAI

Set of three prints. Subject, Watanabe no Tsuna and Yorimitsu (from Tales of Old Japan).

337—HOYEN

Set of three prints. Illustrations from Tales of Old Japan, Kumasaka Chohan.

338—HIROSHIGE AND KOSON

Twelve modern prints. Subjects, birds, flowers and landscapes.

339—KUNIYOSHI

Two prints. Battle scene and landscape.

340—KUNIYOSHI

Two prints. Illustrations from the "Liakunin Isshu."

341—KUNIYOSHI

A set of three prints. Figures of Buddha, the Sculptor Hidari Jingoro and a Chinese warrior.

342—KUNIYOSHI

Three prints, portraits of women.

343—KUNIYOSHI

Nine sets, each three prints. Illustrations from the Sangokushi. (History of the "Three Dynasties" (2205 B.C.-255 B.C.) of early China.)

344—KUNIYOSHI

Two prints. Scenes from Chinese historical works.

Brainerd Avery

7.50 345—KUNIYOSHI

Four prints. Subjects various.

346—KUNIYOSHI

One print. Portrait of Dainichi Niorai.

7.50 347—KUNISADA

Two prints. Girls and outdoor scenes.

J. K. Hall

10.00 348—THREE PRINTS

Girl and man playing with flute, and the Takasago couple.

A. F. Jaccacci

349—THREE PRINTS BY SADASHIGE AND OTHERS

Scenes from Japanese tales.

10.00 350—TWELVE SMALL PRINTS

Children's amusements series.

Bklyn Inst. Museum

7.50 351—TWELVE MODERN PRINTS

Subjects, temples, festivals, landscapes, etc.

352—TWELVE MODERN PRINTS

Birds and flowers, after Seitei.

Geo. E. Eruse

7.50 353—JAPANESE PAINTINGS

Mounted on gilt cardboards. Subjects: Figures, etc.

20.00 354—EIGHT PAINTINGS ON SILK AND PAPER

Subjects: Fish, figures, insects, etc.

253-

355—PORTFOLIO

Contains 26 ink drawings, sketches of figures, etc., mounted on gilt cardboards.

356—PORTFOLIO

Duplicate of 430
Containing 57 surimono; subjects various.

357—FORTY-FIVE ILLUSTRATIONS

From the Suikoden and the Sangokushi.

21.50 { 358—FORTY-SEVEN ILLUSTRATIONS

Henry J. Michie
Ink drawings and sketches.

359—TWO SCROLLS

7.50 *H. Ushima*
Of prints in black and white. Subjects: Buddhist temple scenes, etc.

360—ONE HUNDRED FIVE SURIMONOS

75.00 *Tom Ushikubo*
By Hokusai, Hokkei, Gakutei, and others. Subjects various.

361—ONE HUNDRED SURIMONOS

45.00 By Hokusai, Hokkei, Gakutei, and others. Various subjects.

362—TOSHIKATA

12.00 *Holland Thompson*
Fifty-seven prints. Scenes from old stories, landscapes, etc.

363—TOYOKUNI

Two prints in set. Scene of war council.

364—TOYOKUNI

7.50 *Miss H. N. Anderson*
Three in set. Scenes from the "Genjimonogatari."

365

365—TOYOKUNI

Three prints. Portraits of actors, ghosts, and other subjects.

366—YEISEN

Waterfall of Kegon, Nikko.

17 50 { 367—YEISEN

Fishing with cormorants, at Nagayegawa.

Miss Graham

12 50 { 368—YEIZAN

Two prints. Women and attendants.

Holland Thompson

369—YOSHITORA

Two in set. Battle scene between Nitta and Ashikaga.

370—YOSHITORA

Set of three. Scenes of council of war (from a Japan historical work).

371—YOSHITORA

Set of three prints. Battle scene at Hiogo, between Nitta and Ashikaga.

5-00 { 372—YOSHITORA

Set of three. Battle scene of Shizugamine.

Mrs. Glendinning

373—YOSHITORA

Set of three. Japanese expedition to Korea (from illustrations in a history of Old Japan).

374—YOSHITORA

Ancient battle scene (from Tales of Old Japan).

375—YOSHITOSHI

A scene from Stories of Old Japan.

Miss H. W. Anderson

5.00 375A—PANEL

Old Japanese stencil. Design: Bamboo, pine tree, tortoise, storks, etc.

376—MAKIMONO

Black and white drawings of Japanese inland sea views.

377—MAKIMONO

7.50 Twenty-nine studies of goblins in colors.

A. Michael

378—FOUR MAKIMONOS

Various designs, patterns and sketches in colors.

379—SMALL KAKEMONO

Gen. T. Rockwell

5.00 Warrior attacking a monstrous animal. School of Hokusai.

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Miss Graham

15.00 Painting of "The Thirteen Buddhist Divinities." Sixteenth Century.

381—SMALL KAKEMONO

A. Michael

5.00 An illustrated anecdote by Hokusai and a painting of Hokuokujie and a demon. (Hokusai School.)

382—SMALL KAKEMONO

Gen. T. Rockwell

Demons. School of Hokusai (painted in colors on paper).

5.00 383

383—SMALL KAKEMONO
Arhat. School of Hokusai.

384—KAKEMONO

15.00 *G. B. Ship*
Painting of Jizo. (On silk in colors.) Middle
Tokugawa period.

385—KAKEMONO

22.00 *Geo. T. Rockwell*
The two Virchanas. Middle Tokugawa period.

386—KAKEMONO

7.00 " " "
The eighteen Arhats. Late Tokugawa.

387—KAKEMONO

12.00 *H. S. Michie*
The God of Fire (Agni). Middle Fifteenth Cen-
tury.

388—KAKEMONO

25.00 *Mrs. E. G. Radeke*
Jurokuzenzin (16 Guardians of the Law). Late
Fifteenth Century.

389—KAKEMONO

12.00 *F. Mather*
Made of silk gauze. "Rising Sun and Stork."
(In silk tapestry, Takeyamashi web.) Late Sev-
enteenth Century.

390—KAKEMONO

50.00 *Mrs. Kane*
The Rising Sun and Butterflies. (Painted on
silk in colors.) Artist, Shiokawawa. Late Shijo
School. Died 1818.

391—KAKEMONO

7.00 *H. S. Michie*
On silk, painted in colors. S'akyamuni, seated.
Unsigned. Seventeenth Century.

392—KAKEMONO

On paper, painted in monochrome. Buddhist Divinity. Attributed to Sesshu.

Wm. A. P. Hunt

393—KAKEMONO

On paper, painted in monochrome. Kwannon, seated. Unsigned. The Kano School.

394—KAKEMONO

On silk, painted in colors. Peacock and peonies. By Ojakusui. Ming.

K. Ushina

395—KAKEMONO

On silk, painted in colors. Buddha and attendant divinities. Early Eighteenth Century.

Geo. T. Rockwell

396—KAKEMONO

On silk, painted in colors. Roosters. By Tan-yen. Signed. Seal.

Geo. B. Kip

397—KAKEMONO

On silk, painted in colors. Ducks and peonies. Unsigned. Ming.

K. Ushina

398—KAKEMONO

On silk, painted in colors. Aizen mio-o. Buddhist School. Fifteenth Century.

A. Michael

399—KAKEMONO

On silk, painted in colors. Peacock and peonies. Chinese School. Ming.

A. F. Jaccacci

400—KAKEMONO

On silk, painted in colors. The six poets. By Hokusai. Signed. Seal.

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401—KAKEMONO

On silk, painted in colors. Parade of Chinese dignitaries on horseback.

A. Michael

402—KAKEMONO

On silk, painted in colors. The Genroku woman. The Hishikawa School.

403—KAKEMONO

On silk, painted in colors. Chinese men of letters. By Gugioku. Chinese. Sung.

404—KAKEMONO

On silk, painted in colors. Buddha and attendant divinities. Buddhist School.

Bklyn Inst. Museum

405—KAKEMONO

On silk, painted in colors. Peonies. By Oja-kusui, Chinese. Ming.

Mr. Uchikubo

406—KAKEMONO

On silk, painted in colors. Nioi-rin Kwannon. By Mitsunori. Seventeenth Century.

Geo. T. Rockwell

407—KAKEMONO

On silk, painted in colors. Fugen Bosatsu. By Shiba Taiju. Seventeenth Century.

Mrs. E. G. Radeke

408—KAKEMONO

On paper, painted in colors. Figures and out-of-door scenes in free hand drawing. By Onishi Chinnen. Late Shijo School. Died 1851.

Bklyn Inst. Museum

409—LARGE KAKEMONO

Geo. T. Rockwell
30.00 Koku zo (Akasagharba). One of the Buddhist
divinities. Middle Tokugawa period.

410—LARGE KAKEMONO

A. Michael
10.00 Mount Fuji and the surrounding country scenes.
Artist, Shiba Kokan (the earliest Japanese
painter working in European style). Died 1818.

411—PAIR OF LARGE KAKEMONOS

Biklyndet. Museum
170.00 Silk, full colors. The Ryokai mandara of the
Esoteric Sect with the complete mystic pantheon.
Inscriptions attached to the painting claim it to
be by the Monk Kenyei, contemporary of the
Monk Nichireu. A most probable ascription, as
the work is undoubtedly of the Middle Kamakura
period and executed in the second half of the Thir-
teenth Century. Very important.

412—KAKEMONOS

Mrs. E. G. Radeke
200.00 Eleven out of an original set of the sixteen
Rakan; paintings on silk. The designs of the
figures are taken from the great set of sixteen
Rakan by the Chinese Sung Master Ririomin,
which have been the great treasures of Japan
for 600 years. These are much smaller than
the Ririomins; their color is entirely different,
and the landscape backgrounds are based upon
new ones that were introduced into such sets
about the year 1400 by Takuma Yeiga and Cho
Densu. These are by some Takuma pupils of the
early Sixteenth Century, and are in good pres-
ervation. The rich coloring, with its brilliant
reds, is in the Chinese style of the Ming Dynasty.

B'klyn Inst. Museum

413—SET OF TWELVE PAINTINGS

210.00 On paper; of the twelve Deva (Ju-ni-ten) which were hung at the altar for a Shingon baptism. Such designs have not greatly varied since the Thirteenth Century, and these are doubtless copies, with variations, of early originals. They date from the early Seventeenth Century.

414—KAKEMONOS

Mrs. E. G. Radeke

370.00 Full colored on silk. "Kwannon of the Willows." The Divinity is seated in a rocky cavern with a vase of willow spray by her side. She has a lotus stem in her hand. The Gensaidoshi is represented in front standing praying. This is a very fine specimen of the same subject as is generally attributed to Godoshi (Wutaotsu) of the Lang Dynasty. There is reason to think it a fine painting of the late Sung, or early Yuan Dynasty. Very important.

415—HANGING PANEL

Mrs. Glendenning

10.00 Chinese figures and leafy scrolls in openwork.

416—PANEL PAINTING

H. S. Michie

12.50 Dragon and tiger fighting. School of Hokusai.

SCREENS

417—TWO PANELLED SILVER SCREENS

Mrs. Payne Whitney

85.00 Chrysanthemums and other autumnal flowers.

School of Hoitsu. Late Tokugawa.

7.50 - 416 A - Screen - *Mrs. Henry Coggeshall*

Mrs. Murray Crane

418—TWO PANELLED SCREENS

165.⁰⁰ Silver, with five females. Style of Matehei. Late Tokugawa period.

419—PAIR GOLD SCREENS

Mr. Ushikubo
170.⁰⁰ Chrysanthemums by a hedge. School of Sotatsu. Late Seventeenth Century.

420—SIX-FOLD SCREENS (PAIR)

150.⁰⁰ Plain gold back with metal mountings. (From Yamanaka and Co.)

421—FOUR-FOLD SCREEN

S. Gerard
40.⁰⁰ Paper back, painted with landscape and figures by various artists.

422—TOSHI-SEN YE HON

W. F. Brew
7.50 Selections of Chinese poems, with illustrations by Hokusai.

JAPANESE BOOKS AND ALBUMS

423—ALBUM

K. Ushima
7.50 Of miniature Kakemono mountings in different styles. Mounted on both sides.

424—ALBUM OF SURIMONOS

Boklyn Inst. Museum
15.⁰⁰ Artists include Hokusai, Toyohiro, Hokkei, Shinsai, and others. Subjects various.

425—ALBUM OF COLOR PRINTS

Geo. P. Rochwell
7.50 By Hiroshige and Kuniyoshi. Subjects: Birds, flowers and figures.

426—ALBUM OF FAN DESIGNS

After Chinese painters. One volume.

427—ALBUM

Of ancient brocades and other rare fabrics (over 360 specimens).

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Of rare old brocades and silks (over 360 specimens).

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Portraits of women and scenes.

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By Hanzan.

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Containing numerous illustrations of landscapes, houses, and the customs of the Japanese, also colored photographs, etc. About 27 volumes.

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By Matsukawa Hanzan. Subjects: Still life, trees, birds, mountain views, etc.

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The Ornamental Arts of Japan. Plates in Chromolithography, with descriptions. Published by Chas. Scribner's Sons, New York.

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With illustrations of ancient art relics, arms and armor, etc., in Todaiji and other temples. One volume, 1828.

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In ink printing. Two copies.

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Three volumes. *M. Kawabe*

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Japanese Jingles. With illustrations. Tokio, 1891.

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Collection of Buddhist images. Six volumes.

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Duplicate see 353
Twenty-two of women in ink drawings.

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" " 338
Oblong. By Hiroshige and Koson. Subjects: Flowers and birds.

442—COLLECTION OF FAMOUS PAINTINGS OF JAPAN AND CHINA

7.50 *N. Sanborn*
By Wakan Meihitsu Gaho. Five volumes.

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The Art of Floral Arrangement. By Josiah Conder, professor of architecture and architect to the Imperial Japanese government. Illustrations by Japanese artists. One volume. Tokio. 1891.

12.50

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Wooden covered. Illustrated. Two volumes.

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duplicate see 360

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Seven drawings. Portraits of Chinese warriors
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"

" 35-5

Nineteen sketches. Drawings of figures and va-
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Drawing of Tengu.

Geo. P. Rockwell

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467

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Album containing colored plates and cuts of ancient art relics and other objects in the Todaiji and other temples. Two parts.

486—KORIN HIAK DSU

The hundred studies by Hoitsu, after Korin. Five volumes. 1803.

487—KWATEI, WORKS OF

A. Michael

By Taki Kwatei. Four volumes. 1883.

488—MATSUSHIMA

7.50

Containing celebrated views of Matsushima (one of the three most noted scenes of Japan). Published by K. Ogawa, Tokio.

489—MISCELLANEOUS BOOKS

On Japanese paintings from the Kano and other schools. Four volumes.

490—MISCELLANEOUS COLOR PRINTS

Duplicate See 362

By Toyonobu, Chikanobe, Toshikata, Tankei, Yoshitoshi, and others. Subjects: Legends, ancient heroes, etc. (38 single copies; 5 sets each of three and 2 sets each of two.)

491—MISCELLANEOUS COLOR PRINTS

By Kuniyoshi. Subjects including warriors, heroes, temples, palaces, and also portraits of Japanese actors, etc. (11 sets each of three, 1 set of two, 10 single sheets and 1 album.)

duplicate See 360-361

492—MISCELLANEOUS DESIGN BOOKS AND ALBUM

Some in colors and in black and white. Four parts.

493—MISCELLANEOUS JAPANESE PATTERN

And designs books for carpenters, furniture makers, etc. Thirteen volumes. Published in Kiohō era (1725).

H. S. Michie

494—MISCELLANEOUS PATTERN AND DESIGN BOOKS

For carpenters and builders. Nine volumes.

495—MISCELLANEOUS PATTERN BOOKS

For designers and dyers. Eighteen volumes.

496—EIGHT MISCELLANEOUS SKETCHES

By Hokusai and others. Subjects vary.

duplicate see 462

497—MODERN COLOR PRINTS

Seventeen views, figures, temples, interiors, etc., by various artists.

" 350

498—MODERN PRINTS (SMALL)

Thirteen specimens of studies of birds, etc.

" 352

499—MORI

Japanese books on decorative designs, interior details, etc. By Junosuke Mori. Twelve volumes. 1727.

H. B. Metzger

5-00

7.50

500—NANAKUSA AKINO

Novelette by Bakin. Illustrations by Toyohiro.
Six volumes. 1809.

501—NARUMIGATA

Illustrated books of ancient objects in Kasuga,
Horiuji, Todaiji, and other temples by Odagiri
Shunko. Four volumes. 1881.

1200 502—NOGAKU DSUYE *H. Mansfield*

With complete illustrations of "No" dancers and
their various costumes in colored prints. Pre-
sented to Mr. LaFarge by the late T. Nakagawa,
formerly Japanese Consul in New York and in
Singapore. Two parts.

503—OGURI GWAI DEN *J. W. Metzger*

5-00 Legend of the Oguri. Illustrations by Hokusai.
Twelve volumes. 1803.

504—OLD PRINTS *Duplicate see 360-361*

Thirteen specimens by Harunobu, Yeizan, Kuni-
sada, and Toyokuni; three sets by Yoshitoshi and
Toyokuni.

505—OLD PRINTS *" 360-361*

Thirteen specimens by artists, including Shunsho,
Toyokuni, Utamaro, Shunyei, Masanobu, Yeizan,
and others.

506—PAINTINGS (FOUR) *" 355*

Mounted on gilded mats. Artists unknown.

507—PANEL

52.50 Arhat and attendant, painted in colors on silk.
Framed and brocade mounting. A fine example
of the Fourteenth Century. Interesting.

A. Michael

508—PANEL

25.00 Woven portrait of a Chinese lady. Probably
Fifteenth Century. Fine coloring and masterly
example. Very interesting.

J. H. Hall

509—PAIR OF PANELS

220.00 Paintings of "The Seven Wise Men of the Bam-
boo Groves." Artist unknown. A good example
of the Sixteenth Century. Mounted with bro-
cade borders and also framed.

H. Uehara

510—PATTERNS AND COLORINGS OF COURT ROBES

"Orimono dsukai." By Sosho. Six volumes.
1817.

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Of court robes and album of specimens of an-
cient brocades, etc. Three volumes. 1692.

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Japan. A book of flowers and birds. Two vol-
umes.

B'klyn Inst. Museum

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Prints, patterns, etc., by Inaba Tsu-riu. Two
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volumes.

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Books on ancient Chinese bronze and inscriptions thereon. Japanese editions. Two volumes.

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A Chinese work with illustrations of ancient bronzes and inscriptions thereon. Twenty-four parts.

E. B. Child

18.00 516—SENSHOBO JAPANESE DESIGNS

Ramma hinagata. Two volumes. 1852.

517—SHAKA ICHI-DAI-KI

Life of Sakyamuni. Illustrations by Hokusai. Six volumes. 1839.

518—SHIMBI TAIKAN

A. B. Davies

20.00 Containing a select art treasure of Japan. Edited by S. S. Tajima, Kioto. Two volumes. 1899.

519—SHUGIO, H.

A. Michael

3.00 Japanese Art Folio. Published by K. Ogawa, Tokio. Colored plates by T. Tamura.

520—SO-SHI

N. R. Hoffman

5.00 Ten volumes (complete). Presented to Mr. La Farge by H. Shugio. The set belongs to the edition of the sixth year of Kwanyei (1629).

521—SUIKO DEN

S. Colman

75.00 Translation of a Chinese novel by Bakin. Illustrations by Hokusai. Seventy-five volumes. 1803.

522—SURIMONOS

Ninety-two miscellaneous subjects by artists, including Hokkei, Gakutei, and Hokusai.

duplicate see 360-361.

523—SURIMONO

Three women in ferry boat. By Hokusai.

J. Gerard

524—SURIMONOS

Twenty-nine specimens by artists, including Hokkei, Gakutei, Kunisada, Kuninawo, and others. Various subjects.

duplicate see 360 361

525—SURIMONOS

Fifty-seven specimens, with various subjects.

360-361-43

526—SURIMONOS

Miscellaneous subjects by many artists, including Kuniyasu, Kunisada, Keisai, Sadakage, Shiusai, Hokkei, Gakutei, Kunumune, Hokusai, Utamaro, and others. (About 140 specimens.)

360-361

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Japanese Fairy Tales. With illustrations by Yeitaku. Twenty-five volumes.

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H. Mansfield

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J. W. Metzgar

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Classic subjects used in painting. Illustrated. Three volumes.

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Color prints. Subjects: Cormorants, the waterfalls of Kego, etc. (two specimens).

Ent

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3.00 Portraits of Japanese historical personages by Kikuchi Yosai. Three volumes. 1836.

Holland Thomson

547—ZEN-KEN KOJITSU

Portraits of Japanese historical personages. By Kikuchi Yosai. Eighteen volumes. 1829.



SECOND EVENING'S SALE

THURSDAY, MARCH 30TH, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

WATERCOLORS AND DRAWINGS

By JOHN LaFARGE, N.A.

SOUVENIRS OF JAPAN

548—TEMPLE GATE

Charles A. Platt

35.00 Nikko, Japan, 1886. Watercolor sketch.

Height, 7 inches; width, 6 inches.

549—RAVENS FLYING

N. E. Montross

30.00 Study from nature. Watercolor.

Height, 7½ inches; width, 7¾ inches.

550—STUDY OF GEISHA GIRLS

Mr Geo. Woodward

32.50 Japan, 1886. Notes written by Mr. LaFarge underneath mat. Watercolor.

Height, 7¾ inches; width, 10 inches.

551—JAPANESE SHRINE

Mr. Stevenson

37.50 Nikko, 1886. Wash drawing.

Height, 9 inches; width, 9 inches.

- 552—PORTRAIT OF A PRIEST AT TEMPLE OF IYEMITSU
 85.00 Nikko, 1886. Wash drawing.
Mrs Geo T. Bliss
 Height, $10\frac{3}{4}$ inches; width, $5\frac{3}{4}$ inches.
- 553—PORTRAIT OF A YOUNG PRIEST
 40.00 Wash drawing.
F. N. Kaldenberg
 Height, $10\frac{5}{8}$ inches; width, $5\frac{1}{2}$ inches.
- 554—SPIRIT OF THE STORM
 60.00 Japanese Folk Lore. Watercolor.
N. E. Montross
 Height, 12 inches; width, 10 inches.
- 555—EM MA
 35.00 The Buddhist King of the Under World. Watercolor.
E. B. Child
 Height, $14\frac{3}{8}$ inches; width, $10\frac{3}{8}$ inches.

- 556—PEASANTS WITH HORSES IN THE MOUNTAINS OF
 50.00 NIKKO—1886
E. N. Kraushaar
 Signed and dated lower left corner. Watercolor.
 Height, $10\frac{3}{4}$ inches; width, $14\frac{1}{2}$ inches.
- 557—CAREW'S SLIDE
 45.00 Fiji, August, 1891. Bed of dry river. Edge of village and huts. Description, and signature of Mr. LaFarge, on back. Watercolor.
N. E. Montross
 Height, 17 inches; width, $11\frac{1}{2}$ inches.

WATERCOLORS AND OILS

BY JOHN LAFARGE, N.A.

SOUTH SEAS SUBJECTS

- 558—BANANA LEFT HANGING BY OWNER
 25.00 Trusted to public—Tahiti. Watercolor.
Emil Kane
 Height, $3\frac{3}{8}$ inches; width, $3\frac{3}{4}$ inches.

559—EDGE OF THE AORAI MOUNTAIN COVERED WITH
CLOUD

45⁰⁰ Midday, Papeete, Tahiti. Watercolor.

Mrs. Geo. L. Bennie
Height, 9 inches; width, 8 inches.

560—SAMOAN GIRLS WRESTLING

70⁰⁰ Vaiala, Samoa, 1891. Fagalo trying to teach
Sue to wrestle. Signed in two places. Unfin-
ished. Watercolor.

Wm. Macbeth
Height, 12½ inches; width, 12 inches.

561—ENTRANCE TO TAUTIRA VALLEY

50⁰⁰ Mr. LaFarge's written description on mat.
Watercolor sketch.

B. L. Link
Height, 9¼ inches; width, 12½ inches.

562—FAYAWAY SAILS HER BOAT

360⁰⁰ Samoa. Study. Mr. LaFarge's signature and
description on back. Watercolor.

Horothy Whitney
Height, 11¾ inches; width, 17½ inches.

563—TWO GIRLS MAKING GARLANDS

40⁰⁰ Manono, Samoa, 1890. Signed and dated lower
left corner. Watercolor.

Benigke & Bowen
Height, 6½ inches; width, 9¼ inches.

564—FROM OUR CAR WINDOW

27⁵⁰ The Desert. Watercolor.

John Cuyler
Height, 2¾ inches; width, 5⅓ inches.

565—FROM OUR HUT AT VAO VAI

25⁰⁰ Samoa, 1900. Mr. LaFarge's signature on back.
Watercolor.

Miss H. D. Anderson
Height, 5¼ inches; width, 8½ inches.

566—KILAUEA

150.00 *Clark Thomson*
10 a. m., September 15, 1890. Looking at cone
of crater. Southward. Cloud over Mauna Loa.
Description written on back by Mr. LaFarge.
Watercolor.

Height, 4 inches; width, 9¼ inches.

567—CURVE OF MAUNA LOA AT SUNRISE

100.00 Hawaii. Watercolor. *1 1*
Height, 5½ inches; width, 8¾ inches.

568—MAUNA KEA

100.00 Hawaii. "View from Hilo to Mauna Kea." Mr.
LaFarge's signature and description on back.
Signed lower right corner. Watercolor.

Height, 5¼ inches; width, 9¼ inches.

569—SUMMIT OF AORAI

40.00 Evening, Tahiti. Watercolor. *Percy Jackson*
Height, 3¾ inches; width, 6¼ inches.

570—MOOREA, TAHITI, 1891

100.00 Signed and dated lower left corner. Watercolor. *Mrs. Geo. T. Bliss*
Height, 4 inches; width, 10 inches.

571—BUTTRESSES OF THE FIRST CHRISTIAN CHURCH

45.00 Sapapali, Samoa, 1890. Also "The Tomb of
Siga in the Reef, Covered at High Tide." Mr.
LaFarge's signature and description on back.
Watercolor. *Edgar P. Stevin*

Height, 6¾ inches; width, 9¾ inches.

572—MILITARY DANCE—SAMOA

230.00 "Charges as representing her Chiefdom. In the
foreground the official murderers of the King
as we call him, the Malietoa Chief." Mr. La-
Farge's signature and description on back.
Signed lower left corner. Watercolor. *Geo. W. Pratt*

Height, 5 inches; width, 9¾ inches.

573—MOUNT TOHIVEA

W. J. Evans

500.00

From the edge of Rotui, Island of Moorea, Society Islands, South Pacific, 1891. "Farthest to the east is another high cone, the highest of the island, Tohivea, some 1212 metres high, or say 3,700 feet, whose top is also bare, a double peaked cone like our nearest neighbor; but between the two peaks is a flat wall of rock, pierced with a hole that lets the sky light through. Tati, who climbed up there once, but could not reach it quite, says that the wall is not more than a yard deep, though the opening may be as large as a good sized house. All around us are these narrow walls of the uppermost rocks, their knife edges ending often in lesser thickness than that great one of Tohivea. Almost everywhere upon the heights the hard bones of the structure show through this way. The sides have been worn and worn by time, or weather, so that these ridges are thinned to a wonderful narrowness." Watercolor.

Height, 15 inches; width, $21\frac{1}{2}$ inches.

55.1760

574—DOUBLE STUDY OF DAWN

Mrs. Geo. J. Bliss

220.00

Moorea seen across the water, Tahiti. Signed and dated lower right corner. Watercolor.

Each, height, $5\frac{5}{8}$ inches; width, $3\frac{3}{4}$ inches.

575—THE BATH AT LEPA

Wm. Macbeth

60.00

Samoa, January, 1891. A family couple. Mr. LaFarge's signature and description on back. Signed lower right corner. Watercolor.

Height, $7\frac{3}{4}$ inches; width, 6 inches.

576—STUDY ON THE REEF AT TAUTIRA

A. L. Soreau

158.00

Tahiti, 1891. "To go to the reef which runs along exactly like a great causeway, some forty

feet wide, as if built for a sea wall, and except a curve on either side quite level; and to see the great waves break against this wall, then run in innumerable ripples over the edge into the quiet water inside the reef. Still water on this side, and shallow. Evening, looking north." Watercolor.

Height, 7 13-16 inches; width, 9 inches.

577—SOUTH SEA SEATED DANCE AT NIGHT

Wm. Macbeth

250.00 Samoa. Replica of picture in collection of Mrs. John Lowell Gardner, Boston, Mass. Watercolor.

Height, 9 inches; width, 16½ inches.

578—FIJIAN CHIEFS AND DEPENDENTS AFTER MILITARY DANCE

300.00 "Devil Country," Viti Levu, Fiji, 1891. "They are painted red, blue and black for decoration in fighting and disguise." Mr. LaFarge's description and signature on back. Signed at lower corner and dated. Watercolor.

Height, 21 inches; width, 9½ inches.

579—CRATER OF KILAUEA

N E Montrou

Hawaii. Watercolor.

220.00

Height, 6½ inches; width, 11¾ inches.

580—VIEW FROM HUT

Wm. Macbeth

100.00

At Vaiala, in Upolu. Breadfruit tree, war drums and canoe. Samoa, November 19, 1890. Description and signature by Mr. LaFarge on back. Watercolor.

Height, 10¼ inches; width 11¾ inches.

Letter to the painter's son framed in same frame, dated November 19, 1890. Vaiala, Upolu, Samoa.

"This drawing was done last month, during the

first days of our occupying our Samoan house or grass hut, and is just the outlook between two posts towards the sea. But since I made it 'a good deal of water has run in the river.' The rainy season has set in. I have seen no more days of as brilliant night and skies. The sky and sea are more like ours in summer, and as I write the sky and the sea remind me of Newport, instead of seeming like part of a fairy world. I need not say that this attempt of last month is not thoroughly successful. I have not even a shade of the ineffable clearness of everything. There is no yellowness apparent; green was green all the way through, but light was not paint; and there is no shade here that has to be recorded, for especially nothing ever looks flat as it does with us unless in rain or mist, and then there must be a good deal of that. Evening and twilight afterglow bring back our modelling, if not our tones, for the recall then is of Titian or the great Rousseaus, or as if some almighty painter had had the arrangement of nature for a picture, with high lights and chiaroscuro and all our machinery of art.

"The paper on which I have worked is not water-color paper, so that corrections are extremely difficult, if not impossible; nor are washes successful, and the color rubs up, but the temptation to use anything in which drawing counts a great deal has led me away. It would also need an under-preparation, very neutral, impossible of course in a study that gives the movement. Everything here changes even more than with us.

"See the thing more clearly, more brilliant and yet soft, and especially not warm, though never cold in the least degree. The breadfruit tree

with its two fruits and the cocoanuts explain themselves, as also the canoe, now replaced by a big new one, for fishing has begun for the village; and the two wooden half-cylinders under the tree are war drums, idle to-day. Yesterday the two tulafales—village orators—performed on them to keep up their practice, I suppose, or for any Samoan reason, beating something in a wonderful time and cadence. And when the village cocks stand upon them crowing, I see before me the original of the Chinese and Japanese symbolic picture subject that means peace.

"The little figure, far to the left was one of Mataafa's men; two of them had been sent to bring us tafolo, a mixture of breadfruit and coconut milk. For this they come in full dress, *i. e.*, our ladies' full dress, bare to the waist, with a girdle of leaves, and green garland, and face painted. As there was a good deal over, they had seated themselves out of reach to consume it themselves. The other figure was a Taupo, or village official Virgin, proceeding to the next place for festival, in full costume. Her attendants walked at such a respectful distance behind her that she alone came into the picture."

581—THE BOY SOPO

Wm. Macbeth

140. 10
Samoa, 1891. "The boy called Sopo (Soap translated) had a horse which he hired out to me occasionally. Otherwise, of course, he paddled and fished. What for, more than others, I don't know—but all is *in common* and in *families*. Fish always brought to me as homage but not taken, which brought a present from me of course." "*LaFarge*."

582—TONGAN GIRL WITH FAN
Tonga, 1890. Watercolor.

A. P. Proctor

Height, 9 inches; width, $7\frac{3}{4}$ inches.

583—AORAI MOUNTAIN
Tahiti. Watercolor.

E. B. Child

Height, $7\frac{7}{8}$ inches; width, $7\frac{1}{4}$ inches.

584—TWILIGHT

Miss Dorothea Greer

Tahiti. Rising of moon over Aorai Mountain.
Mr. LaFarge's signature and description on back.
Watercolor.

Height, $7\frac{1}{2}$ inches; width, $11\frac{5}{8}$ inches.

585—AFTER THE BATH

L. W. Kraushaar

A memory of South Seas. Signed lower right
corner. Watercolor.

Height, $13\frac{1}{2}$ inches; width, 9 inches.

586—MATAKULA

A. A. Healy

Study of huts at end of village. July 8, 1891.

"We arrived at a little village on the edge of a large valley, the first village, small as it is, since Nasombo, at the beginning of the week. Two deputations waited on the Governor and presented whales' teeth and food, and were received by the herald and other attendants with the usual voices of 'Ah! wui-wui-wu, u-u-u!' etc., making everything look more and more African as we go along. Among these mountain tribes, these negroes, with their curly, black hair, show how far we are from our smooth, brown Polynesians. In the evening all was bathed in the after-glow; birds called in the trees; through the air, that seemed to thicken with light, green, long-tailed parrots sailed slowly with an occasional flap of their wings. The night was cool, as low as 54

(2,200 feet above our start). At the early dawn I looked at the lakes of mist about us, out of which stepped the high trees and the mountains in the distance. Even the dark, conical huts of the little village, built along the ridge at whose extreme end we are, were still wisped with mist. The sun rose slowly behind the mountain, bathing everything in mildly pale varieties of wet color, and all seemed lit long before the sun came over to pour heat and dry light upon us. We sat out, doing nothing, under a mock grove, which the men suddenly made for us, taking up neighboring trees and planting them around us in the soft soil. For this they used the digging sticks they had—merely heavy bits of wood with pointed ends, in some cases turned up at the side. We are here in primitive country; the boys of the village brought the water in bamboo-joints this morning; the houses are of a peculiar hay-mow character. Most of the older people have been cannibals; all were so fifteen years ago, before the Governor and some of our party reached the mountains—burning and killing and ending the question in the only probable way. This is Sunday; the native preacher gives a sermon, and speaks of the better times and how much more comfortable it was not to be liable to be eaten, if one did not eat others.” Watercolor.

Height, 9¾ inches; width, 13¾ inches.

587—ISLAND OF HAWAII *A. A. Healy*
 65.00 Beginning of desert. Watercolor.

Height, 4¼ inches; width, 8¼ inches.

588—AT SUNRISE *Mr. Stevenson*
 30.00 Cloud covering mountain, Uponohu, Moorea.
 Watercolor. *Height, 3 inches; width, 5½ inches.*

589—MAUNA LOA FROM KILAUEA

A. Sampson

35-00 Early morning. Clouds closing on mountain.
Watercolor.

Height, 6½ inches; width, 13½ inches.

590—THE PASSING OF THE CHIEFS AND TAUPO

Samoa, 1891. Watercolor.

Erving R. Miles

210-00

Height, 9 inches; width, 12 inches.

591—CRATER OF KILAUEA AND THE LAVA BED

N. E. Montrose

70-00

Hawaii, 1890. "12 M. Beginning to rain.
Shadows of clouds on volcanic bed; later, 2 p. m.,
sunlight, lava shining like sea. Distance per-
haps bluer." Watercolor.

Height, 8 inches; width, 17 inches.

592—TAUPO AND ATTENDANTS DANCING IN OPEN AIR

Samoa, 1891. Watercolor.

A. F. Jaccacci

160-00

Height, 8½ inches; width, 10¾ inches.

593—HARI

N. E. Montrose

25-00

Bundle of cocoanuts, showing Tahitian manner
of preparing and tying them. Tautira, March,
1891.

594—MEN BATHING IN THE RIVER NEAR THE SEA

A. A. Healy

150-00

At Onomea, Island of Hawaii. "Sketch made
during horseback ride around northeast of
Island." Watercolor.

Height, 9½ inches; width, 10¼ inches.

595—GIRLS BATHING

G. W. Stranahan

85-00

"Girls bathing on the shore near Papeete in an
outlet of the River Fautaua. The Diadem or

Crown Mountain in distance. Northwest wind blowing—late afternoon. February." Signed and dated lower left corner. Watercolor.

Height, 9 inches; width, 7 inches.

596—TULAFALES SPEECH-MAKING

Wm. Macbeth

100.00 Looking out from hut, at Vao-Vai, Samoa. November 22, 1890. "A sort of ceremonial duel between Tulafales; our own man whose back is turned and who stands just outside the house on the slope of stones upon which it was raised, acknowledges the presents of Taro and bananas spread out before us on the grass and stones. The Tulafale making the speech of presentation was accompanied by two people as indicated. Tree on right whose leaves hang near house in front is breadfruit; leaf might come further yet. (Tulafale's name was 'Talo.')

597—UPONOHU

H. E. Field

65.00 Morning. Cloud on mountain. Unfinished. Oil.

Height, 20 inches; width, 30 inches.

598—AFTER THE BATH

L. W. Strauch

160.00 A memory of South Sea. Signed lower right corner. Oil.

Height, 41½ inches; width, 20¾ inches.

599—THE ENTRANCE TO TAUTIRA RIVER

H. E. Field

600.00 Tahiti. Fisherman spearing a fish. Unfinished. Oil.

Height, 53½ inches; width, 60½ inches.

N. E. Montrose

599A—MOUNTAIN HUT OR HOUSE AT WAIKUMBUKUMBU

60.00 Fiji, July 9, 1891. "This is the last of the mountain villages. The name means 'seething waters.' The houses of the village were mostly those of the mountain, built upon high mounds, covered with stones or grass. But the openings were the smallest I had seen—a big man in some cases might just fit in. One little one which I have sketched for you, and which was placed by the side of a ditch, near a cocoanut and with the adornment of a few trees, was exceedingly small and queerly bulged out in roof, over its low red walls. The thatch had been very thick, its edges were cut perpendicularly down so as to make a line with the wall, and you had a proportion of thickness of thatch greater than the wall or the roof. Time had given to the thatch of most houses a delightful picturesque tone, making them look as if covered with a gray fur. As the leaves are washed off a fine gray stem alone remains. The little house, or Mbure, placed thus at the entrance of the village, just gave place to two persons. Mr. Carew explained that such would have been a 'devil house' formerly, where the priest, or medium, or wise man could reside alone and be consulted. With their love for shutting things up, he could close his doors easily and be happy in the sweating heat of the night." Signed, and description on back. Signed lower right corner. Watercolor.

Height, 5 $\frac{5}{8}$ inches; width, 9 inches.

60.00 599B—FROM OUR HUT AT VAIALA

A. Sampson
Samoa. Mataafa's Cook House. Description by Mr. LaFarge on back. Watercolor.

Height, 6 $\frac{1}{4}$ inches; width, 11 $\frac{1}{4}$ inches.

ORIGINAL STUDIES, SKETCHES AND FIN-
ISHED WORKS
IN OIL, WATERCOLOR AND OTHER MEDIUMS

MOSTLY BY JOHN LAFARGE, N.A.

MISCELLANEOUS SUBJECTS

600—WATERCOLOR *Clu*

Description in Mr. LaFarge's writing on back.

Height, $4\frac{1}{2}$ inches; width, $8\frac{1}{4}$ inches.

601—STUDY OF CHINESE SAILOR *Wm. Macbeth*

30.00 On steamship in Pacific, June 29, 1886. "Blue dress against blue sky." Signed lower left corner. Watercolor.

Height, $4\frac{3}{4}$ inches; width, 7 inches.

602—THE SPHINX, 1864 *F. B. Hoffman*

80.00 From Emerson's Sphinx.

"The Sphinx is weary,

She dreams o'er the world."

Mr. LaFarge's signature and description on back. Signed and dated lower right corner. Watercolor.

Height, $4\frac{3}{8}$ inches; width, $6\frac{3}{4}$ inches.

603—STUDY OF HEAD OF GIRL *Wm. Macbeth*

25.00 Oil.

Height, $4\frac{3}{4}$ inches; width, 5 inches.

604—WINTER *Sarah V. Smythe*

17.50 Newport, 1874. Sketch. Subject written on mat by Mr. LaFarge. Watercolor.

Height, $3\frac{1}{4}$ inches; width, $5\frac{1}{2}$ inches.

605—ANGEL OF THE RESURRECTION

Wm. Macbeth

Study for Gilbert memorial. Bloomingdale
Church, New York City. Watercolor.

40.00

Height, $6\frac{1}{4}$ inches; width, $3\frac{1}{2}$ inches.

606—ST. JOHN PREACHING

Watercolor.

35.00

Height, $6\frac{3}{4}$ inches; width, $2\frac{1}{8}$ inches.

607—ST. GEORGE WITH SHIELD

Masso Karvake

25.00

Watercolor.

Height, $5\frac{1}{2}$ inches; width, $2\frac{3}{4}$ inches.

608—ST. LUKE

Watercolor.

25.00

A. A. Healy

Height, $6\frac{3}{4}$ inches; width, $3\frac{1}{4}$ inches.

609—ST. ANTHONY

Wm. Macbeth

40.00

Signed with Mr. LaFarge's personal seal—mid-
dle center under mat. Watercolor.

Height, $6\frac{3}{4}$ inches; width, $2\frac{1}{2}$ inches.

610—WOMAN PLAYING ON HARP

C. W. Krauschaar

25.00

Watercolor.

Height, $5\frac{1}{2}$ inches; width, $2\frac{3}{4}$ inches.

611—ADORING ANGEL

Signed on back. Watercolor.

Miss Link

90.00

Height, $5\frac{5}{8}$ inches; width, $3\frac{7}{8}$ inches.

612—ST. ELIZABETH OF HUNGARY, 1886

C. W. Krauschaar

Signed and dated lower left corner. Watercolor.

32.50

Height, $5\frac{5}{8}$ inches; width, $2\frac{3}{4}$ inches.

173

613—BACCHANTE

Mrs. Geo. T. Bliss

250.00 Study for Peavey Window, Minneapolis. Note on back by Mr. LaFarge. Signed and dated upper left corner. Watercolor.

Height, $6\frac{3}{4}$ inches; width, $4\frac{1}{4}$ inches.

614—RUTH AND NAOMI

Wm. Macketh

45.00 Study for window in Vassar College. Watercolor.

Two openings, each $6\frac{1}{8}$ inches by $2\frac{1}{8}$ inches.

615—AUTUMN

h "

65.00 Study for window for the late William C. Whitney. Watercolor.

Height, $6\frac{1}{8}$ inches; width, 4 inches.

616—CHRIST

Edw. Johnson

67.50 "Peace I leave with you—My peace I give unto you." Watercolor.

Height, $5\frac{1}{2}$ inches; width, $5\frac{1}{4}$ inches.

617—THE HARPIST, 1884

Mr. Stevenson

20.00 Signed lower right corner. Watercolor.

Height, $6\frac{1}{8}$ inches; width, $3\frac{3}{8}$ inches.

618—CHILD CHRIST IN TEMPLE RETURNING TO HIS MOTHER

Sarah D. Smyth

45.00 Mr. LaFarge's writing on margin. Watercolor.

Height, $6\frac{5}{8}$ inches; width, $4\frac{1}{8}$ inches.

619—WINSLOW HOMER

E. B. Child

30.00 Men working in field. Study. Painted on wood. Signed lower right corner H. Oil.

Height, $4\frac{1}{4}$ inches; width, $4\frac{7}{8}$ inches.

620—JOHN LAFARGE AND WILL H. LOW

Mr. Stevenson

Decorative panel. Mr. LaFarge has written on back. Watercolor.

27.50

Height, 7 inches; width, 6 inches.

621—HOLLYHOCKS

Design for window for Mr. J. Pierrepont Morgan, 1881. Watercolor.

20.00

Height, 8 inches; width, 5 inches.

622—ST. ELIZABETH OF HUNGARY

B. L. Link

She wears the tiara with the traditional white wings. Mr. LaFarge's signature and description on back. Watercolor.

27.50

Height, 8 1/8 inches; width, 3 inches.

623—WINSLOW HOMER

W. R. Ship

Women working in field. Study. Painted on wood. Signed lower left corner, H. '67. Oil.

45.00

Height, 6 3/4 inches; width, 12 3/4 inches.

624—FOUR SPANDRELS

F. W. Kaldenberg

Studies for decoration—Baltimore Court House.

a. Numa—Founder of Roman Law.

b. Lycurgus—Lawgiver of the Spartans.

c. Mahomet—Lawmaker. Philosopher and Prophet.

d. Confucius—Founder of Laws and Philosophy of China.

All signed and dated. Watercolor.

Height, 5 1/2 inches; top, 10 1/2 inches; base, 3 inches.

625—SUNSET

T. B. Clarke

Chimney Rock, Green River Station. Signature lower right corner. Watercolor.

60.00

Height, 6 1/8 inches; width, 11 1/2 inches.

626—DYING WARRIOR, 1864

E. N. Kraushaar

Sketch for Longfellow's "Skeleton in Armor."
Signed and dated upper right corner. Watercolor.

27.50

Height, $5\frac{3}{8}$ inches; width, $9\frac{1}{4}$ inches.

627—SET OF FOUR LUNETTES

Mrs. Geo. T. Bliss

Studies for Decoration Supreme Court Room,
Capitol, St. Paul, Minn., 1906.

140.00

- a. Confucius. The Recording of Precedents. Confucius and his pupils collate and transcribe documents in their favorite grove.
- b. Moses. The Moral and Divine Law. Moses receives the law on Mt. Sinai.
- c. Socrates. The Relation of the Individual to the State. Socrates and his friends discuss *The Republic*, as in Plato's account.
- d. Raymond of Toulouse. The Adjustment of Conflicting Interests. Count Raymond of Toulouse swears at the altar to observe the liberties of the City in the presence of the Bishops, the representatives of Religious Orders, and Magistrates of the City.

Watercolor.

Height, $4\frac{1}{2}$ inches; width, 10 inches.

628—ST. MATTHEW

Wm. Macbeth

Watercolor.

27.50

Length, $9\frac{3}{8}$ inches; width, $2\frac{1}{2}$ inches.

629—ST. JAMES

E. N. Kraushaar

Study for glass in Judson Memorial Church.
Mr. LaFarge's signature and description on back.
Watercolor.

27.50

Height, 12 inches; width, $6\frac{1}{4}$ inches.

630—ST. PAUL

Study for glass in Judson Memorial Church.
Mr. LaFarge's signature and description on back.
Watercolor.

Height, 13 inches; width, $6\frac{1}{4}$ inches.

631—SYMBOLICAL FIGURE OF HOPE

Watercolor.

Height, $10\frac{1}{2}$ inches; width, $2\frac{5}{8}$ inches.

632—ST. PAUL PREACHING

Mr. LaFarge's signature and description on
back. Watercolor.

Height, 13 inches; width, $4\frac{1}{4}$ inches.

633—MOTHER AND CHILD

Signed and dated lower left corner. Watercolor.

Height, $10\frac{1}{2}$ inches; width, $4\frac{1}{4}$ inches.

634—ANGEL PRAYING, 1885

Signed lower left corner. Watercolor.

Height, $10\frac{3}{8}$ inches; width, $5\frac{1}{8}$ inches.

635—CHRIST AND THE WOMAN OF SAMARIA AT THE
WELL

Window in Scranton, Pa. Mr. LaFarge's signature
and description on back. Signed lower left
corner. Watercolor.

Height, $7\frac{1}{2}$ inches; width, $10\frac{1}{2}$ inches.

636—ON THE TOWER OF IVORY

Study for glass in Wellesley College, 1900.
Signature underneath. Watercolor.

Height, $10\frac{1}{2}$ inches; width, 3 inches.

637—DEMING

50.⁰⁰ Landscape with deer. Painted on wood. Signed lower left corner. Oil.

Height, 9½ inches; width, 7½ inches.

Mrs. Payne Whitney

638—FLOWER STUDY

45.⁰⁰ Oil.

Height, 11½ inches; width, 15½ inches.

Mrs. Geo. L. Harris

639—ROCKS

40.⁰⁰ Newport landscape. Oil.

Height, 8⅝ inches; width, 11¾ inches.

Mrs. F. N. Parsons

640—IDEAL HEAD

20.⁰⁰ From Leonardo's lines. Wax.

Height, 13½ inches; width, 11¾ inches.

Mrs. Stevenson

641—FORTUNE

275.⁰⁰ After design of Michael Angelo, 1905. Signed and dated upper left corner. Watercolor.

Height, 11½ inches; width, 10 inches.

Mrs. Geo. T. Bliss

642—"CHRIST AND THE DISCIPLES AT EMBLAUS"

45.⁰⁰ Copy of Rembrandt in the Royal Gallery of Copenhagen. Painted July, 1856. Watercolor.

Height, 12½ inches; width, 17 inches.

A. E. Jacobsen

643—PRAYER

40.⁰⁰ Study in blue. Inscription, "Dans le Bleu," at lower right corner. Mr. LaFarge's signature on back. Watercolor.

Height, 12 inches; width, 9⅞ inches.

G. P. Motman

644—MOTHER AND CHILD

Wax.

Height, 14 inches; width, 12 inches.

A. A. Healy

65.⁰⁰

645—APPLE BLOSSOMS

Charles A. Platt

175-00 Mr. LaFarge's signature and description on back. Watercolor.

Height, 12 inches; width, 9½ inches.

646—ST. JOHN

James A. Anderson

25-00 Study for glass in Judson Memorial Church. Mr. LaFarge's signature and description on back. Watercolor.

Height, 13 inches; width, 6¼ inches.

647—YOUTH

Edw. Judson

22-50 Study for a figure in Ames Window, North Easton, Mass. Mr. LaFarge's signature and description on back. Watercolor.

Height, 11¼ inches; width, 4½ inches.

648—GIRL WITH TABLET

52-00 Watercolor.

A. A. Healy

Height, 11¼ inches; width, 7½ inches.

649—ST. MICHAEL AND ST. URIEL

A. Olcott

25-00 Studies for glass in Byzantine Church. Mr. LaFarge's signature and description on back. Watercolor.

Each panel, height, 13½ inches; width, 3½ inches.

650—RESIGNATION

Wm. Macbeth

58-00 Study for window in the Mausoleum of Col. Lamont, Woodlawn, N. Y., 1902. Signed lower right corner. Watercolor.

Height, 11½ inches; width, 7½ inches.

651—MINERVA DECORATING A MEMORIAL STELE

A. A. Healy

53-00 Mr. LaFarge's signature and description on back. Signed lower left corner. Watercolor.

Height, 11½ inches; width, 7½ inches.

652—ANGELS AND THE BOOK

47.50

Study for the Hotchkiss Window, Hartford, Conn., 1890. Signed and dated at bottom. Watercolor.

Height, 12½ inches; width, 5½ inches.

A. A. Healy

653—ASCENSION

17.50

Notes written by Mr. LaFarge on back. Watercolor.

Height, 12½ inches; width, 5¾ inches.

M. Kanabe

654—ST. PAUL PREACHING

30.00

"I determined not to know anything among you, save Jesus Christ and Him Crucified." Cor. i.

Principal panel, height, 12½ inches; width, 5½ inches.

Base, height, 5 inches; width, 5½ inches.

N. D. Faul

655—CORNELIS OF HAARLEM

88.00

Dutch School. Men and women in interior. Painted on wood. Oil.

Height, 12 inches; width, 14 inches.

Leon Hirsch

656—JOHN LAFARGE AND WILL H. LOW

25.00

"Luna." Decorative panel. Mr. LaFarge has written on back. Watercolor.

Height, 14½ inches; width, 6½ inches.

N. D. Faul

657—WINSLOW HOMER

115.00

Peasants working in field. Study. Painted on wood. Signed lower left corner, H. '67. Oil.

Height, 5¾ inches; width, 18 inches.

A. A. Healy

658—ST. PAUL

30.00

Watercolor.

Height, 17 inches; width, 5¾ inches.

C. P. Notman

659—CHARITY

Ames Window, North Easton, Mass. Watercolor.

Height, 18 inches; width, $11\frac{1}{2}$ inches.

660—SEMITA CERTE—THE PATH

Study for window in Wellesley College. Watercolor.

Height, $15\frac{1}{4}$ inches; width, $5\frac{1}{2}$ inches.

661—THE GOOD KNIGHT

Study for Boynton Window, Detroit, Mich. Mr. LaFarge's signature and description on back. Watercolor.

Height, 20 inches; width, $7\frac{1}{2}$ inches.

662—MADONNA

Study for glass in Church of St. Paul, the Apostle. Watercolor.

Height, $23\frac{3}{4}$ inches; width, $10\frac{1}{4}$ inches.

663—ANGEL OF THE ANNUNCIATION

Study for glass in Church of St. Paul, the Apostle. Watercolor.

Height, $22\frac{1}{2}$ inches; width, $9\frac{3}{4}$ inches.

664—WISDOM

Youth and Old Age stand before her. Study for Ames Family Window, North Easton, Mass., 1901. Watercolor.

Height, $17\frac{1}{2}$ inches; width, $11\frac{1}{2}$ inches.

665—FORTUNE

Study for glass in Frick Building, Pittsburg, 1902. Signed and dated lower right corner. Watercolor.

Height, 16 inches; width, 13 inches.

Hemlock Bowen

A. A. Lealy

F. N. Haldenberg

C. W. Kranshaar

Mrs. Geo. T. Bliss

C. W. Kranshaar

Miss Dorothy Whitney

666—THE BAPTISM

E. B. Childs

15⁻⁰⁰ Study for memorial window to John Harvard, given by Hon. Joseph Choate, and placed in St. Savior's Cathedral, Southwark, London. Watercolor.

Height, 18¼ inches; width, 10¾ inches.

667—ASCENSION, 1893

N. L. Evans

105⁻⁰⁰ Study for Creager Window, Chicago, Ill. Watercolor.

Circular, diameter, 17 inches.

668—J. WELLS CHAMPNEY

A. Sampson

30⁻⁰⁰ Study of interior at Econen. Signed lower left corner. Oil.

Height, 17½ inches; width, 12¼ inches.

669—CATENA (ATTRIBUTED TO)

A. Olivetto

55⁻⁰⁰ Madonna and Saints. Oil.

Height, 16½ inches; width, 21½ inches.

670—SPERANZA

" "

75⁻⁰⁰ Madonna and Saints. Signed left-hand centre. Oil.

Height, 16½ inches; width, 21¼ inches.

671—HARPER PENNINGTON

Mrs. Ellis

30⁻⁰⁰ Figure study. Boys bathing. Signed lower right corner, Pennington, '98. Oil.

Height, 17 inches; width, 23 inches.

672—JOHN LAFARGE AND WILL H. LOW

" "

20⁻⁰⁰ "Luna." Decorative panel. Mr. LaFarge has written on back. Watercolor.

Height, 19 inches; width, 7½ inches.

673—RACHEL RUYSCH

130.00 Flowers. Signed lower left corner. Oil.
A. A. Healy
Height, $22\frac{1}{2}$ inches; width, $18\frac{3}{4}$ inches.

674—JOHN HUMPHREYS JOHNSTON

425.00 Seascape. Signed lower left corner, 1890. Oil.
Clarke Thomson
Frame designed by Stanford White.

Height, $22\frac{1}{2}$ inches; width, 19 inches.

675—PEONIES

45.00 Watercolor.
W. D. Faul

Height, 36 inches; width, 20 inches.

676—HEAD

50.00 Study for lead lines of head of the Angel of the
A. A. Healy
Annunciation. Watercolor.

Height, 39 inches; width, 34 inches.

677—CENTAURESS, 1887

200.00 Signed at bottom. Oil.

Height, 43 inches; width, 34 inches.

678—GARLAND

130.00 Fruit and Flower, 1882. Large decorative panel
N. E. Montrose
known as Vanderbilt panel. Wax.

Height, 51 inches; width, 42 inches.

679—ADORATION

160.00 One of two panels painted for the Church of St.
A. A. Healy
Paul the Apostle. Wax.

Height, $78\frac{1}{2}$ inches; width, $38\frac{1}{2}$ inches.

680—ADORATION, 1899

A. A. Healy

410.00

One of two panels painted for the Church of St. Paul, the Apostle. Signed and dated lower right corner. Wax.

Height, 78½ inches; width, 38½ inches.

681—ANGEL OF THE SUN

11 14 14

110.00

Painted for the Church of St. Paul the Apostle. Wax.

Circular, diameter, 108½ inches.

THIRD AND LAST EVENING'S SALE

FRIDAY, MARCH 31ST, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

DRAWINGS

BY JOHN LAFARGE, N.A.

684—MOTHER AND CHILD, 1865

J. M. Lichtenauer Jr.
Pencil drawing. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

37.50

685—MAN SWIMMING

N. E. Montross

17.50 Crayon drawing. Signed with Mr. LaFarge's personal seal.

686—A BOY

Mrs. Elorotha Brewer

10.00 Crayon. Study for Bacchanal drawing. Signed with Mr. LaFarge's personal seal.

687—ANGEL, 1877

Mr. Hennigke

17.50 Study, partly in color, for Trinity Church, Boston. Mr. LaFarge's note lower left corner. Signed with Mr. LaFarge's personal seal.

688—THE WISE MEN *N. E. Montross*

12.00 Pencil. Composition for the Wise Men painting now in the Boston Museum. Mr. LaFarge's note in the left corner.

689—HEAD OF MAN *Jos. B. Thomas*

12.50 Crayon. Study for the man leading in the Battle window, Harvard College. Mr. LaFarge's notes on bottom.

690—LITTLE GIRL—DEAD *Geo. E. Cousse*

10.00 Pencil and crayon. Mr. LaFarge's writing on bottom.

691—STUDY FOR WOLF CHARMER *N. E. Montross*

12.50 Crayon. Mr. LaFarge's writing on bottom. Signed with Mr. LaFarge's personal seal.

692—ANGEL GABRIEL *Jos. B. Thomas*

17.50 Crayon. Study for Church of St. Paul the Apostle.

693—HOMER AND TAILOR MEMORIAL *Mr. Heinicke*

15.00 Harvard College. Three drawings (one pencil two wash) in one frame.

694—LEARNING SYMBOLIZED, 1900 *John B. Butler*

12.50 Pencil. Study for glass, Barnard College. Signed and dated.

695—ST. PORT DE LEON, 1856 *L. Binse*

7.00 Pencil on tinted paper. House against Comte de Nauteuil's. Mr. LaFarge's notes on drawing.

696—FRAGMENT OF HEAD, 1841

7.50 Crayon. Copy of engraved model, drawn by Mr. LaFarge as a child. Signed and dated.

Geo. B. Thomas

697—ANATOMICAL STUDY IN CRAYON " " "

5.00 Signed with Mr. LaFarge's personal seal.

698—TWO ANGELS, 1876

7.50 Pencil. Studies for painting of the "Ascension," in the Church of the Ascension, N. Y. Mr. LaFarge's notes on bottom. Signed with Mr. LaFarge's personal seal.

N. E. Montross

699—HOUSE IN BRITTANY, 1856

7.50 Crayon. Mr. LaFarge's notes on drawing. Signed and dated.

Geo. B. Thomas

700—MOSES, 1908

7.50 One of the preliminary pencil studies for decoration in Capitol, St. Paul. Signed and dated.

Mrs. Sprague Smith

701—WOLVES

10.00 Crayon. Study for wolf charmer. Painting now owned by St. Louis Museum. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

Howard Church

702—TWO FEMALE FIGURES

5.00 Crayon. Study for picture. Signed with Mr. LaFarge's personal seal.

N. E. Montross

703—STUDY OF HAND, 1866

17.50 Crayon. Signed with Mr. LaFarge's personal seal.

Geo. E. Bruce

704—OLD PEASANT WOMAN, 1856

7.50 Color drawing. Isle of Amak, Denmark. Signed and dated.

705—LANDSCAPE

Study for glass, partly colored. Signed with Mr. LaFarge's personal seal.

10.00 706—STUDY OF WITCHES, 1866

Pencil. For drawing of meeting of witches. Mr. LaFarge's notes on paper.

7.50 707—ANATOMICAL STUDY IN CRAYON, 1863

Dated by Mr. LaFarge. Signed with Mr. LaFarge's personal seal.

25.00 708—VIRGIL APPEARS TO DANTE, 1862

Pencil. Illustration for Inferno, Canto I. Signed and dated. Has personal seal.

5.00 709—WISDOM, 1900

Pencil drawing. First sketch for Oakes Ames' window, North Easton, Mass. Notes and date by Mr. LaFarge. Signed with personal seal.

10.00 710—ANGELS APPEARING TO DYING ORGANIST

Pencil. Study for glass. A note by Mr. LaFarge on drawing.

711—JOSHUA COMMANDING THE SUN TO STAND STILL

1909. Pencil. Study for Religion in cloissonné window in house of Mr. Edward Bok. Signed and dated.

712—LANDSCAPE, DEER DRINKING, 1854

W. D. Faul

7.50 Pencil and crayon on tinted paper. Signed and dated.

713—LANDSCAPE

N. Sanborn

5.00 Pencil and crayon on tinted paper. Signed with Japanese seal.

714—ANGEL OF THE RESURRECTION

Edw. Jackson

7.50 Crayon. Study for glass. Signed with Mr. LaFarge's personal seal.

715—RESURRECTION, 1899

N. E. Montross

5.00 Pencil drawing. Signed and dated.

716—BABY CREEPING

" " "

5.00 Crayon drawing. Signed with Mr. LaFarge's personal seal.

717—BROWNING'S "MEN AND WOMEN"

John Butler

7.50 Crayon drawing. Study for illustration.

718—STUDY FOR ARM AND HAND OF "FISH QUEEN"

N. E. Montross

5.00 Crayon. Signed with Mr. LaFarge's personal seal.

719—STUDY OF WOMAN

" " "

5.00 Crayon drawing. For illustration. Signed with Mr. LaFarge's personal seal.

720—EVENING, 1861

Henry A. Ingraham

5.00 Crayon. Study for painting. Notes and date by Mr. LaFarge on drawing.

N. E. Montross

721—STUDY FOR WOLF CHARMER, 1867

7.50 Crayon drawing. Notes and date by Mr. LaFarge on drawing. Signed with Mr. LaFarge's personal seal.

722—HEAD OF BABY

5-00 Crayon drawing. Signed with Mr. LaFarge's personal seal.

723—STUDY OF BOY, 1858

17.50 Crayon. From Browning's Fra Fillipo Lippi. Dated by Mr. LaFarge.

724—STUDY OF GIRL, 1860

7.50 Pencil. Illustration for Browning's "Men and Women." Notes and date by Mr. LaFarge on drawing.

725—TWO FIGURES

5-00 Pencil. Study for illustration, Browning's Poems.

726—STUDY OF CHILDREN, 1859

15.00 Crayon. For illustration, Browning's "Men and Women." Notes and date by Mr. LaFarge on drawing. Signed with Mr. LaFarge's personal seal.

727—CHILDE ROLAND

7.50 Crayon. Study for Browning.

728—TRIUMPH OF LOVE, 1867

7.50 Illustration in crayon for Browning's "Songs from the Dramatists." Note and date by Mr. LaFarge on drawing.

729—HEAD

W. D. Foul

5-00 Brittany, 1856. Crayon drawing. Note and date by Mr. LaFarge on drawing. Signed with Mr. LaFarge's personal seal.

730—LANDSCAPE, GLEN COVE, 1854

John Butler

10.00 Crayon on tinted paper. Note and date by Mr. LaFarge on drawing. Signed with Mr. LaFarge's personal seal.

731—ANATOMICAL STUDY, 1864

W. D. Foul

5-00 Crayon. Dated by Mr. LaFarge.

732—LA COÛT DE PLUMES—ST. ANNE

H. A. Ingraham

7.50 Pencil on tinted paper. Signed with Mr. LaFarge's personal seal.

733—MADONNA

N. E. Montross

7.50 Pencil. Study for decoration. Signed with Mr. LaFarge's personal seal.

734—MOTHER AND CHILD

H. Binsee

7.50 Pencil drawing. Signed with Mr. LaFarge's personal seal.

735—STUDY OF HALF RECLINING FIGURE

N. E. Montross

5-00 Red chalk. Copy Correggio (?).

736—MINERVA, 1899

Edw. Jackson

7.50 Pencil. Study for Felton window. Dated by Mr. LaFarge. Signed with Mr. LaFarge's personal seal.

737—ST. PAUL

Mrs. S. N. Warren

10.⁰⁰ Pencil drawing. Copy of his own painting of same subject. Notes by Mr. LaFarge on drawing. Signed with Mr. LaFarge's personal seal.

738—MOTHER AND CHILD

N. E. Montross

5.⁰⁰ Pencil. Study for decoration. Signed with Mr. LaFarge's personal seal.

739—CHRIST

5.⁰⁰ Pencil. Study for Ascension painting. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

740—DANISH PEASANT, 1856

E. N. Watson

5.⁰⁰ Crayon drawing. "Coat tails of peasant's costume cut off by Royal Order." Mr. LaFarge's notes and date on drawing. Signed with Mr. LaFarge's personal seal.

741—HEAD OF GIRL, 1856

Mrs. Geo. L. Herrie

12.⁵⁰ Red crayon. Early study at Couture's Studio, Paris. Mr. LaFarge's notes and date on drawing. Signed with Mr. LaFarge's personal seal.

742—"O SCHÖNE SPHINX"

Geo. E. Cernise

22.⁵⁰ Crayon drawing. Mr. LaFarge's note on drawing. Signed with Mr. LaFarge's personal seal.

743—BISHOP H., 1864

N. E. Montross

3.⁰⁰ Pencil drawing. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

744—ANGEL

Mr. Herwigke

7.⁶⁰ Trinity, December, 1876. Copy in color. Mr. LaFarge's notes and date on drawing.

745—LANDSCAPE, NEWPORT, 1865

N. E. Montross

Pencil drawing. Dated by Mr. LaFarge. Signed with Mr. LaFarge's personal seal.

5.00

746—BABY SLEEPING

Geo. E. Curnee

Crayon drawing. Signed with Mr. LaFarge's personal seal.

7.50

747—ANATOMICAL STUDY, 1863

N. E. Montross

Crayon drawing. Dated by Mr. LaFarge. Signed with Mr. LaFarge's personal seal.

5.00

748—ANATOMICAL STUDY, 1864

M. Kawabe

Crayon on tinted paper. Mr. LaFarge's notes and date on drawing. Signed with Mr. LaFarge's personal seal.

5.00

749—BAYOU TECHE, 1860

N. E. Montross

Pencil drawing. Signed with Mr. LaFarge's personal seal.

5.00

750—ACTOR AND MASK, 1869

E. O. Brewster

Crayon. Study for illustration. Signed and dated.

7.50

751—HEAD OF GIRL, 1867

N. E. Montross

Crayon drawing. Dated by Mr. LaFarge. Signed with Mr. LaFarge's personal seal.

5.00

752—CHRIST LEADING THE SOUL

Mr. Schenck

Wash drawing. Study for glass. Squared up for enlargement. Signed with Mr. LaFarge's personal seal.

7.50

John Butler
753—LANDSCAPE, GLEN COVE, 1854

12.50 Crayon and pencil on tinted paper. Signed on back. Signed with Mr. LaFarge's personal seal.

754—ANATOMICAL STUDY, 1864

Crayon drawing. Signed and dated.

7.50 755—HEAD OF PEASANT, BRITTANY, 1856

Crayon and color drawing. Signed and dated.

756—GATEWAY TO TEMPLE, NIKKO, 1886

F. F. Fletcher
20.00 Wash drawing. Signed with Mr. LaFarge's personal seal.

757—GROUP OF BACCHANTE, 1867

N. E. Montrose
10.00 Crayon drawing. Note and date by Mr. LaFarge on drawing. Signed with Mr. LaFarge's personal seal.

758—ILLUSTRATION FOR "TURNING OF THE SCREW"

8.00 First sketch in pencil for story by Henry James, 1898. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

759—THE CHILD MAGNETIZED BY THE NURSE

Mrs. L. N. Warren
12.00 Wash drawing. Illustration for Henry James' story, "Turning of the Screw."

760—STUDY FOR GLASS, 1902

Elvirothea Brewer
10.00 Pencil. Signed.

761—PRELIMINARY STUDY FOR WATSON WINDOW, BUFFALO

32.50 Pencil drawing.

Esiles W. Loring

762—ANGEL PLACING THE SEAL

Geo. W. Pratt

33-00

Executed design for Watson window, Trinity Church, Buffalo, N. Y. Pencil drawing. It was for this window that Mr. LaFarge was made an Officer of the Legion of Honor by the French government.

763—RESURRECTION

W. W. Faul

7.50

Pencil. Study for Welch Memorial, Trinity, Boston, 1902.

764—GIRL AT WELL

L. M. Frank

17.50

Tokio, Japan. Crayon drawing.

765—ADORATION

Edw. Judson

10.00

Pencil. Study for Pyatt Memorial, Bloomingdale Church, 1906. Signed and dated.

766—CHATEAU DE PENKOËT

Mrs. Geo. L. Harris

7.50

Crayon on tinted paper. Signed with Mr. LaFarge's personal seal.

767—STUDY OF TORSO WITH DRAPERY

Pencil drawing.

Albrothel Brewer

20.00

768—FAITH, HOPE AND CHARITY, 1902

Partly colored and pencil. Study for Doane window, Chicago. Signed.

769—MONK PRAYING, 1854

H. Mitalf

7.50

Crayon on tinted paper. Signed on back.

770—CARTOON FOR DECORATION TRINITY CHURCH

Mr. Hennig

12.50

Boston, 1876. Squared up for enlargement. Crayon drawing.

771—ANGELS, 1876

Mr. Hennigke

12.50 Crayon. Cartoon for Trinity Church decoration, Boston. Squared up for enlargement.

772—CHRIST, 1899

Edw. Judson

42.50

"Peace I leave with you;
My peace I give unto you."

Charcoal and crayon. Study for glass; not executed. Signed on the back.

773—CHRIST AND HIS DISCIPLES IN THE TEMPLE

Mr. Hennigke

27.50

Preparatory design for memorial window. Pencil drawing.

774—VARIATION ON THE PRECEDING

H. Mitalf

25.00

For same memorial.

775—FAITH, HOPE AND CHARITY

Hector Gruisold

17.50

Pencil. Study for glass, Rochester.

776—UATEA, DANCING THE SITTING SIVA

Geo. E. Cruise

155.00

Crayon drawing. Mr. LaFarge considered this drawing, done in Samoa, as one of his best drawings.

777—MINERVA DECORATING A MEMORIAL STELE

Edw. Judson

12.50

Pencil. Study for glass in the Felton Memorial.

778—TWO TAUPOS PRACTICING SITTING DANCE

37.50

Samoa. Pencil drawing.

C. H. Hayward

779—FIJIAN CHIEF

Edw. Jackson

20.00

Official speechmaker. Crayon and pencil. Study for painting.

5.00 - 779 A - Drawing - *N. E. Montross*
7.50 - 779 B - " - *H. Gruisold*
7.50 - 779 C - " - *Joe B. Thomas*

5.00 - 779E. *drawing - H. Guinold*
15.00 - 779F. - 779G. - 779H. " *Mrs. S. N. Warren*

780—MAN READING, 1853

Mr. Longlass

7.50

India ink drawing. Signed and dated.

781—"WELCOME," 1909

Mrs. Geo. T. Bliss

95.00

Pencil. Study for cloisonné window in house of
Mrs. George T. Bliss.

782—THE GOOD SHEPHERD

W. J. Morrissey

7.50

Pencil. Study for one of the figures in Doane
window, Chicago.

783—CHRIST AND THE WOMAN OF SAMARIA

M. Karabe

7.50

Crayon. Study for glass.

784—WISDOM

Jos. B. Thomas

7.50

Pencil. Study for Winthrop Ames' window,
North Easton, Mass.

785—THE MUSE OF WISDOM

N. E. Montross

5.00

Pencil. Study for glass (not executed).

786—RESURRECTION

" " "

5.00

Pencil. Study for glass.

787—ST. PETER

Jos. B. Thomas

10.00

Crayon. Cartoon squared up for enlargement
for decoration in Trinity Church, Boston, 1876.

788—MOSES

" " "

12.50

Crayon. Cartoon squared up for enlargement
for decoration in Trinity Church, Boston, 1876.

789—ST. PAUL

12.50

Jo. B. Thomas
Crayon. Cartoon squared up for enlargement
for decoration in Trinity Church, Boston, 1876.

790—BULL WITH LOAD, JAPAN

20.00

H. Griswold
India ink on Japanese paper.

791—THE CRUCIFIXION, 1862

12.50

L. A. Chandler
Crayon drawing. Signed and dated.

792—HEAD, 1856, PARIS

12.50

J. B. Thomas
Red chalk. Copy of Leonardo in Louvre. Mr.
LaFarge's notes on drawing.

793—CHRIST, 1877

7.50

L. J. Mather
Crayon on blue paper. Study for figure in Trin-
ity nave. Signed with Mr. LaFarge's personal
seal.

794—STUDY OF WOMAN

7.50

Mrs. Geo. L. Kenic
Pencil drawing. Signed with Mr. LaFarge's
personal seal.

795—FIGURE STUDY OF MAN

17.50

C. H. Hayward
Red chalk drawing. Mr. LaFarge's first draw-
ing made at Couture's studio, Paris. Mr. La-
Farge's notes on bottom.

796—LIGHTING LANTERN ON LAVA BED ON ROAD TO
VOLCANO, HAWAII

5.00

N. E. Montross
Crayon drawing.

797—FIJIAN CHIEF

10.00

John Butler
July 5, 1901. Devil Country, Fiji. Crayon
drawing. Mr. LaFarge's notes on drawing.

798—FATHER BAKER

Mrs. S. N. Warren

7.50

Crayon drawing. Mr. LaFarge's writing on drawing. Signed with Mr. LaFarge's personal seal.

799—MOSES

Mr. Henricke

7.50

Crayon drawing squared up for enlargement. Study for decoration in Trinity Church, Boston. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

800—MAN SITTING IN HUT, SAMOA

J. B. Thomas

3.00

Crayon drawing.

801—JAPANESE PILGRIM, 1887

John Butler

20.00

Chalk on Japanese paper. Mr. LaFarge's notes and date on drawing.

802—ANGEL OF THE ANNUNCIATION

Mrs. Stetson

15.00

Pencil and color. Study for glass in Church of St. Paul the Apostle.

803—WOMAN WITH DOG

N. E. Montross

5.00

Crayon. Study for painting. Signed with Mr. LaFarge's personal seal.

804—STUDY FOR WITCHES

Hector Griswold

7.50

Crayon. Signed with Mr. LaFarge's personal seal.

805—STUDY FOR MCKIM WINDOW, 1873

J. B. Thomas

10.00

Watercolor. Letter to Mr. Charles McKim in same frame. Signed with Mr. LaFarge's personal seal.

806—ANATOMICAL STUDY

N. E. Montross
5.00 Crayon. Signed with Mr. LaFarge's personal seal.

807—MEN IN BOAT AND SWIMMING

" " "
5.00 Crayon drawing. Signed with Mr. LaFarge's personal seal.

808—WOMAN ASLEEP, 1863

J. B. Thomas
7.50 Drawn with match. Mr. LaFarge's notes and date on drawing. Signed with Mr. LaFarge's personal seal.

809—LANDSCAPE

N. E. Montross
5.00 Crayon drawing. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

810—THE STORY TELLER

J. B. Thomas
7.50 Ink study. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

811—RACHEL

Mrs. Geo. L. Lennie
10.00 Crayon and pencil. Study made during her visit here in 1854-5. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

812—ACTOR WITH MASK

N. E. Montross
5.00 Crayon sketch for Browning's "Dramatis Personæ." Mr. LaFarge's notes on drawing.

813—THE ANGUS, 1862

Mrs. N. Sanborn
5.00 Charcoal drawing. Notes and date by Mr. LaFarge. Signed with Mr. LaFarge's personal seal.

814—JAPANESE GIRL

10.00 Charcoal drawing. Signed.

N. E. Montrose

815—BACCHANAL, 1863

7.50 Ink drawing. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

Mr. Hennigke

816—THE SONG OF MOSES, 1906-7

12.50 One of the studies in crayon for decoration in Baltimore Court House. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

C. W. Watson

817—JUSTINIAN AND ISABELLA

10.00 One of the studies in crayon for decoration in Baltimore Court House. Signed with Mr. LaFarge's personal seal.

r u n

818—ANGEL WITH SCROLL

7.50 Charcoal drawing. Squared up for enlargement. Decoration in Trinity Church, Boston.

Mr. Hennigke

819—STUDY OF HORSES

7.50 For decoration in Trinity Church, Boston. October, 1876. Charcoal drawing. Notes on drawing by Mr. LaFarge. Signed with Mr. LaFarge's personal seal.

Emil Carlsen

820—STUDY OF HEADS

5.00 Charcoal. For decoration in Trinity Church, Boston, 1876.

N. E. Montrose

821—JUPITER IN EXILE

C. C. Brewster

10⁰⁰ Charcoal drawing. Illustration for Heine's
Jupiter in Exile, 1865. Signed with Mr. La-
Farge's personal seal.

822—AUTUMN

Jos. B. Thomas

10⁰⁰ First study in pencil for window in house of the
Hon. Wm. C. Whitney.

823—FORTUNE

Charles A. Platt

25⁰⁰ Pencil. Study for window made for Henry C.
Frick, Esq. Signed.

824—NEWPORT

N. E. Montross

5⁰⁰ Bishop Berkely's Rock. From the East, 1865.
Crayon drawing. Signed and dated.

825—HEAD OF BUDDHIST PRIEST, JAPAN

J. C. Cullen

17⁵⁰ Crayon drawing. Kameoka, Head Priest of the
Temple of the Third Shogun at Nikko. Mr. La-
Farge's note on back.

826—MAN FISHING IN WOODS, 1854

N. E. Montross

5⁰⁰ Charcoal drawing. Signed.

827—DEW PRECEDING THE DAWN

Mrs. Geo. T. Bliss

105⁰⁰ Crayon. Study for glass in Vanderbilt house.
Signed.

828—STUDY OF HEADS FOR ST. JAMES

N. E. Montross

5⁰⁰ Pencil. Study for decoration in Trinity Church,
Boston. Mr. LaFarge's notes and date on draw-
ing.

829—CHRIST AND THE WOMAN OF SAMARIA

N. E. Montrose

5 00 Crayon. Study for glass.

830—PURSUIT OF THE IDEAL

" " "

5 00 Crayon sketch for illustration.

831—MOTHER AND CHILD

Mrs. L. N. Warren

7 50 Preliminary pencil sketch for painting in Cathedral, Portland, Me. Mr. LaFarge's notes on drawing. Signed with Mr. LaFarge's personal seal.

832—WISDOM

N. E. Montrose

5 00 Preliminary crayon sketch for figure in Ames' window, North Easton, Mass. Signed.

833—ANGELS

Edw. Jackson

7 00 Pencil. Study for painting in Church of the Ascension. Mr. LaFarge's notes on drawing.

834—CHRIST IN THE HOUSE OF MARY AND MARTHA

Mrs. B. Thomas

10 00 Preliminary pencil study for Hotchkiss window. Signed with Mr. LaFarge's personal seal.

835—ANGELS

Mrs. Geo. L. Lewis

12 00 Pencil. Drawing for upper part of Hotchkiss Memorial, Hartford, Conn. Signed.

836—CHRIST AND NICODEMUS, 1882

Mr. Beirigke

12 50 Partly color. Study for Cotton Smith window in Ascension Church. Mr. LaFarge's notes and date on drawing. Signed with Mr. LaFarge's personal seal.

837—STUDY FOR LEAVES

Crayon. King Monument, Newport, R. I.

7.50 838—CHRIST BLESSING

Pencil. Study for glass. Signed. *J. R. M. Elliott*

839—MOTHER AND CHILD

5.00 Pencil. Study for decoration. Signed with Mr. LaFarge's personal seal. *N. E. Montrose*

17.50 840—SIX DRAWINGS ON WOOD

Framed in one frame. Drawn on the block for illustrations for the Riverside Magazine. *Mrs. Geo. L. Heine*

841—JOLI BUTI

7.50 Teacher, Fiji. Wash drawing. *L. Grievold*

842—RATU MANDRAE, 1891

7.50 Fijian Chief. Wash drawing. *E. H. Childs*

843—A SEATED CEREMONY

97.50 Vaiala, Samoa, 1890. Subject and date written on drawing by Mr. LaFarge. Charcoal drawing. *A. B. Springarn*

844—HEREDITARY ASSASSINS OF KING MALIETOA

17.50 Samoa, 1890. India ink drawing.

845—SOUTH SEA SEATED DANCE AT NIGHT

42.50 Samoa. Wash drawing. Signed.

846—PRESENTATION OF GIFTS AND SPEECH-MAKING

47.50 Wash drawing. Description by Mr. LaFarge—lower right corner. *Mrs. Horstmann*

847—MEKKE-MEKKE

Lector Grisvold

12.50 Crayon drawing. A story dance of war, Fiji,
1891. The musicians at Reva, in front of our
house.

848—FIJIAN BOY

E. H. Childs

7.50 Wash drawing.

849—PORTFOLIO

Mrs. Payne Whitney

17.50 Containing miscellaneous drawings.

850—PORTFOLIO

" " "

17.50 Containing miscellaneous drawings.

851—PORTFOLIO

M. J. Erickson

22.50 Containing drawings for decoration made in
Trinity Church, Boston.

852—PORTFOLIO

Brother A. Brewer

25.00 Containing miscellaneous drawings.

853—PORTFOLIO

Mrs. Payne Whitney

17.50 Containing miscellaneous drawings.

854—PORTFOLIO

W. P. Thomas

15.00 Containing miscellaneous drawings.

855—PORTFOLIO

Mrs. Geo. P. Baker

27.50 Containing miscellaneous drawings.

856—PORTFOLIO

Brother A. Brewer

20.00 Containing miscellaneous drawings.

857—PORTFOLIO

Howard Ehrich

15.00 Containing miscellaneous drawings.

- 858—PORTFOLIO *H. H. Ward*
 40.00 Containing drawings for illustration of poems
 by Tennyson and Browning.
- 859—PORTFOLIO *H. Binase*
 20.00 Containing miscellaneous drawings.
- 860—PORTFOLIO *Mrs. Payne Whitney*
 17.50 Containing miscellaneous drawings.
- 861—PORTFOLIO
 17.50 Containing colored drawings of landscapes and
 figures out of doors.
- 862—PORTFOLIO *Mrs. Sprague Smith*
 17.50 Containing miscellaneous drawings.
- 863—PORTFOLIO *J. B. Thomas*
 12.50 Containing miscellaneous drawings.
- 864—PORTFOLIO *Mr. Heinigke*
 20.00 Containing colored drawings of designs for glass.

ETCHINGS, ENGRAVINGS AND LITHOGRAPHS

BESNARD, ALBERT

- 865—LADY ON A BALCONY *H. E. Streiber*
 Original dry-point by this eminent painter.
 Proof bearing an autographed dedication to
 John LaFarge. LA MORT. This proof also
 bears an autographed dedication to John La-
 Farge. Two pieces, one lot. Framed.

HUNT, WILLIAM M.

866—GIRL AT A FOUNTAIN

R. Fridenberg

18.00

Original lithograph by this eminent American painter. THE YOUNG MUSICIAN. Original lithograph. Both proofs on India paper. And other pieces. Five pieces, one lot.

MARTIN, HOMER D.

867—ORIGINAL LITHOGRAPH

W. D. Faul

15.00

Dedicated to Mr. LaFarge.

LaFARGE, JOHN

868—"NOLI ME TANGERE"

Miss Grace Loville

17.50

Wood engraving by C. A. Powell after the mural decoration in St. Thomas' Church, New York. Signed engraver's proof on thin, Japan paper. Framed.

869—ADORATION OF THE MAGI

E. H. Child

10.00

Wood engraving by C. A. Powell after the mural decoration by Mr. LaFarge in the Church of the Incarnation, New York. Proof on thin Japanese paper. Two pieces, one lot. Framed.

870—LAMPLIGHT STUDY

5.00

Wood engraving after a drawing made by Mr. LaFarge in 1865. Thin Japanese paper. Framed.

871—FAIRY'S SONG

H. Brisse

7.00

Wood engraving by Henry Marsh, after a drawing made by Mr. LaFarge in 1871. Framed.

885—A PILGRIM

Wood engraving, after a drawing by Mr. LaFarge in 1886. Thin Japanese paper. Framed.

7.50 886—RAERO, NO DANCER, KIOTO *E. H. Childs*

Wood engraving made by John H. E. Whitney, after a drawing by Mr. LaFarge in 1886. Thin Japanese paper. Framed.

887—PEASANT CARRYING FODDER AND BULL CARRYING LOAD

Wood engraving by John H. E. Whitney, after a drawing by Mr. LaFarge in 1886. Framed.

7.50 888—YOUNG PRIEST *Mrs. Geo. L. Davis*

Wood engraving by John H. E. Whitney, after a drawing by Mr. LaFarge in 1886. Proof on thin Japanese paper. Framed.

889—THE FISHERMAN AND THE GENI

Impression from the wood block drawn by Mr. LaFarge for the Riverside Magazine in 1866. Thin Japanese paper. Framed.

7.50 890—THE GIANT AND THE TRAVELLERS *J. A. Anderson*

Impression from the wood block, drawn by Mr. LaFarge for the Riverside Magazine in 1866. Thin Japanese paper. Framed.

891—BISHOP HATTO AND THE RATS *Mrs. Geo. Davis*

5.00 Impression from the wood block, drawn by Mr. LaFarge for the Riverside Magazine in 1866. Thin Japanese paper. Framed.

892—THE PIED PIPER

Impression from the wood block, drawn by Mr. LaFarge for the Riverside Magazine in 1866. Thin Japanese paper. Framed.

12.50 893—THE WOLF CHARMER *Mrs. Jos. Howard*

Impression from the wood block, drawn by Mr. LaFarge for the Riverside Magazine in 1866. Thin Japanese paper. Framed.

MENZEL, ADOLPH

"His memorable efforts on the stone not only indicate the highest degree of artistic power of expression in a thoroughly individual art-language, but have also remained unsurpassed even in these days of more extended technical ability in lithography."—Richard Gaul.

894—STRAUCHRITTER *H. E. Stohr*

27.50 THE AMBUSCADE. Original lithographs by this greatest of modern German artists. Rare. Two pieces, one lot.

MILLET, J. F.

895—DIGGER LEANING ON HIS SPADE *H. Binse*

7.50 (Lebrun, No. 34.) Engraved by Pierre Millet, in 1874, from the drawing by his brother, J. F. Millet. On Holland paper.

896—ARCHITECTURAL *M. Karabe*

5.00 Twenty-five lithographs, various, of architectural subjects, together with eleven other pieces (warming-pans, knockers, etc.). Thirty-six pieces, one lot.

897

897—ARMÉE FRANÇAISE

Twelve pieces. The condition leaves something to be desired. ANNALES DE LA REVOLUTION FRANÇAISE, 1848. Ten pieces. The condition of these also leaves something to be desired. Twenty-two pieces, one lot.

BLAKE, WILLIAM

898—SEVENTEEN PHOTOGRAPHS OF BLAKE'S "JERUSALEM," ETC.

Seventeen pieces, one lot.

Mrs. Payne Whitney

899—PHOTOGRAPHIC ENLARGEMENT OF "JOB"

"I am young and ye are very old, wherefore I was afraid." Mounted with gilt border in the Japanese fashion (Kakemono).

900—COSTUME PRINTS

Eighty-four pieces, of various costumes. Colored. One lot.

M. Slog

901—THE DANCE OF DEATH

Five pieces. Colored. Together with eighteen other pieces by the older masters. THE GARDEN OF LOVE. Photogravure, after Rubens, and THE EMBARKATION FOR CYTHEREA, photogravure, after the painting by Watteau. Twenty-five pieces, one lot.

F. Muder

902—LITHOGRAPHS BY MODERN MASTERS

One hundred and sixteen pieces (including a few etchings and a reproduction of RIZPAH from Turner's "Liber Studiorum"). This lot includes many fine pieces by such famous lithographers

M. Kanabe

10.⁰⁰
5.⁰⁰
15.⁰⁰

as Celestin Nanteuil, Moulleron, Français, Sirouy, Eugène Le Roux and Calane. An interesting lot. In good condition, with the exception of the two large pieces by Le Roux, after Decamps, which are respectively torn and stained.

903—NEW YORK

R. Fridenberg

5.00 The New York Society Library. Lithograph by Day & Haghe, lithographers to the Queen, after the drawing by G. Moore. Foxed.

904—PORTRAITS

11

11

5.00 Portraits of Michelangelo, Rembrandt, Gareville, Buchez, Chateaubriand, Lamartine (torn), Arago, Coquerel, Cabet, etc. Together with five illustrations for the Life of Raphael. Twenty pieces, one lot.

905—RELIGIOUS

M. Karabe

10.00 ADAM AND EVE. Line engraving by Richomme, after Raphael. Together with three engravings by Leroy, after drawings by Raphael, one engraving by Leroy after a drawing by Giulio Romano, study of a man from the "School of Athens," engraved by Calamatta, after Raphael, THE VISITATION, line engraving, and fifty-three other pieces. Sixty pieces, one lot.

906—REPRODUCTIONS OF ETCHINGS AND ENGRAVINGS
BY THE OLDER MASTERS

H. Binsse

17.50 Sixty pieces, including eight after Marcantonio, three after Rembrandt, Dürer (The Apocalypse, 3; Life of the Virgin, 19; The Great Passion, 13; various, 10), forty-five pieces; together with THE NATIVITY, original woodcut by Dürer with

the Latin text, and two others, as also woodcut, THE LAST SUPPER, with the date 1476. Sixty pieces, one lot.

5.00 907—SET OF ENGRAVINGS IN OUTLINE

Thirty-one plates, and engraved title page for the TRANSFIGURATION of Raphael; together with small outline engraving by Apollonj of the entire picture. In the original paper cover. Together with SET OF ENGRAVINGS IN OUTLINE, after the paintings by Masaccio in the Church of S. Clemente in Rome (Rome, 1809). In the original paper covers. Two pieces, one lot.

5.00 908—SPORTING

M. Karvabe
WETTFAHREN (Berliner Rennen, 1853), RENNEN MIT HINDERMISSSEN (Berliner Rennen, 1853). Lithographs. Two pieces, one lot.

FRAMED PICTURES

BONHEUR, ROSA

5.00 909—ETUDE DE TAUREAU

H. E. Ingraham
Original lithograph by this eminent French painter. Slightly foxed. Brown birch and gilt frame.

DURER, ALBRECHT

12.50 910—ST. JOHN SEES THE SEVEN GOLDEN CANDLESTICKS

Mrs. S. N. Warren
(Bartsch, No. 62.) From the Apocalypse. The extreme upper left corner has been torn and there is a small tear to the left, slightly above the base of the central candlestick. Walnut frame.

RAPHAEL (AFTER)

911—YOUNG MAN STANDING

Engraved by F. Dien, after the drawing by Raphael in the Louvre. Foxed, and with a scratch and a slight tear to the left. Mahogany frame.

RETHEL, A. *Herman Behr*

One of the greatest artists on wood that Germany has produced since the time of Albrecht Dürer.

912—DER TOD ALS FREUND

Cut on the wood by J. Jungtow. Foxed. Black and gold frame.

VENEZIANO, AGOSTINO

913—STREGOZZO (LA CARCASSE OR LA SORCELLERIE)

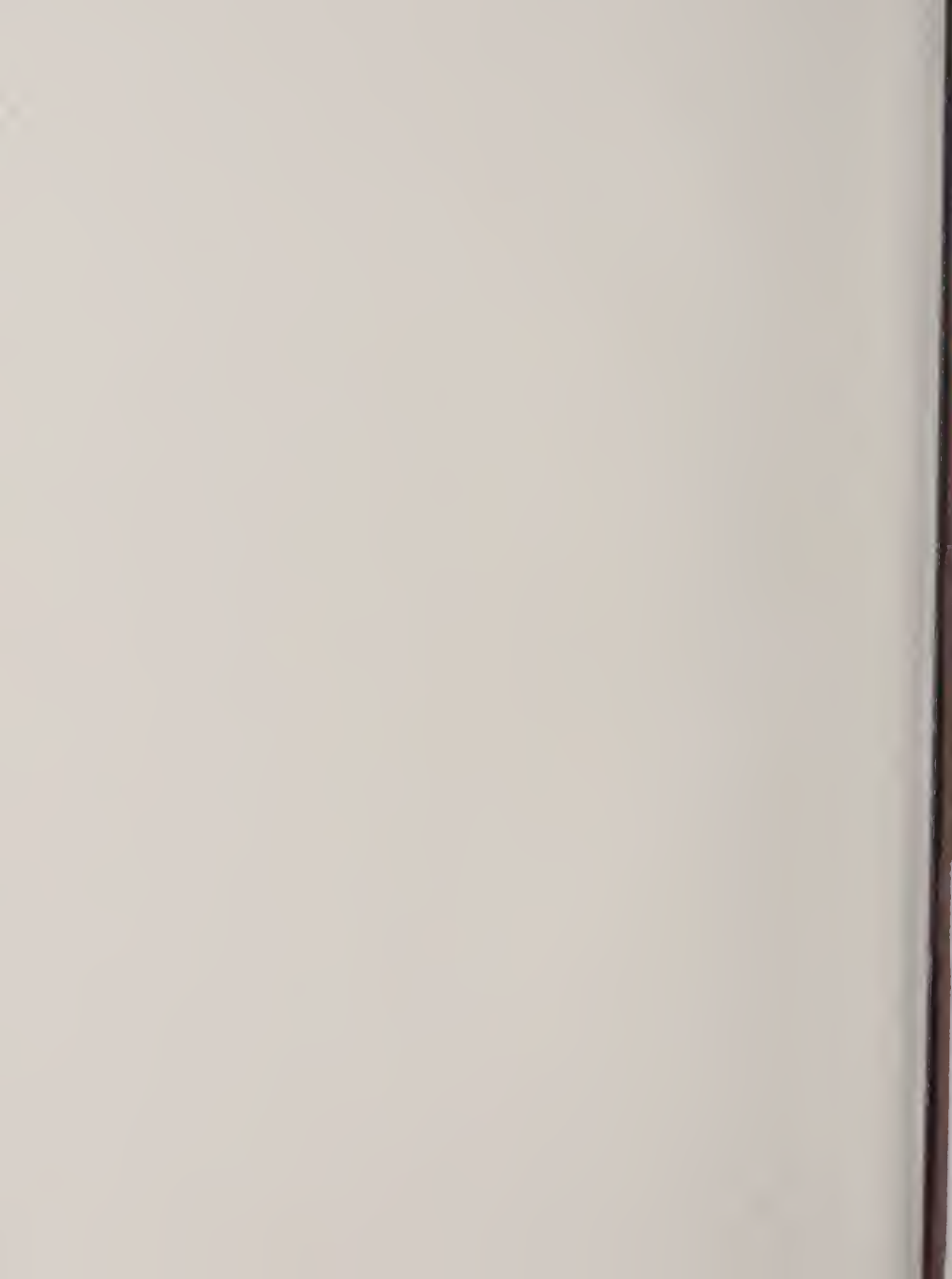
(Bartsch, No. 426.) Engraved after a design by Raphael, or, according to some authorities, by Michaelangelo. Impression with the initials A. V. on the horn, which the child, mounted upon a goat, is blowing. Has been torn and repaired, and has been trimmed at the bottom. Brown and black frame.

James A. Anderson
AMERICAN ART ASSOCIATION,
Managers.

THOMAS E. KIRBY,
Auctioneer.







THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

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the Jacob S. Rogers Fund*

